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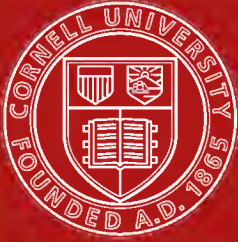
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FAMOUS ART CITIES;

No. I,

POMPEII

POMPEII

BY

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1904

LONDON, W. C.
H. GREVEL & CO.

NEW YORK

CHARLES SCRIBNER'S SONS

LEIPZIG, E. A. SEEMANN

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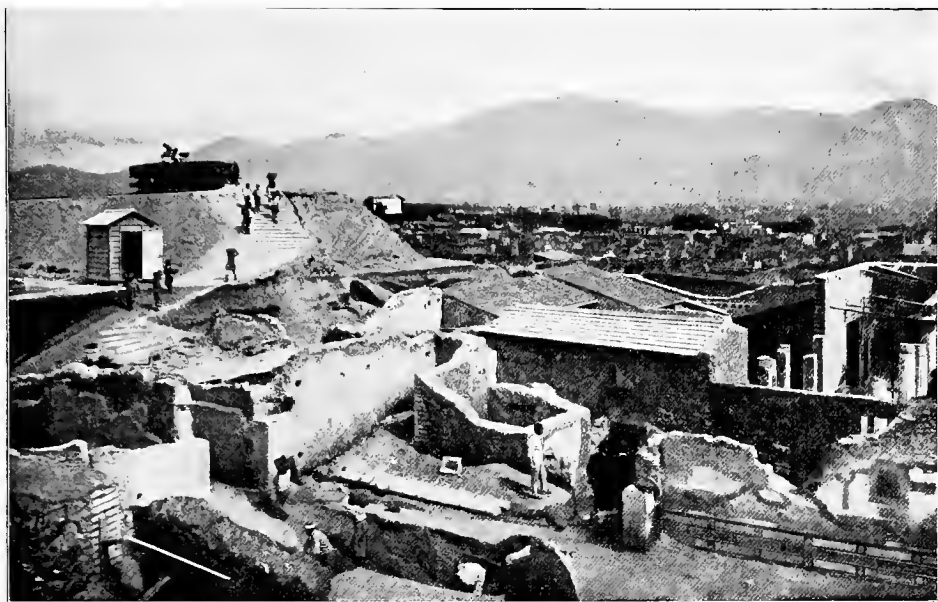
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PREFACE

THE present work forms the first of a series of volumes published under the general title of "*Famous Art Cities*". The second, (by Dr. Gustav Pauli), treats of Venice; its immediate successors will deal with Florence and Nuremberg. Rome, Siena, Ravenna and Cairo will represent a continuation.

Whoever visits Pompeii for the first time will not grudge a corner beside his guide-book for a *Vademecum* such as this, which offers the inspiration of the *Genius loci* to the traveller of artistic tastes. As the one meets his material needs, so the other ministers to the intellectual interests of the man of education, and may, at a later time, preserve or renew in the liveliest fashion his remembrance of what he has seen.



Excavation (p. 9).

Vedi Napoli e poi muori"; "See Naples and die!" is a saying one often hears, a saying which means that after seeing Naples in all her beauty one has nothing on earth left to admire.

And in a certain sense this is true enough: there are but few places which in beauty of scenery can compare with the Bay of Naples. Yet a visit to Naples is not all; equally with the City of the Living, so attractive to the stranger for its life ever freshly throbbing early and late, the City of the Dead, Pompeii, deserves also thorough investigation and careful study. Whoever goes to Naples must not fail to turn his attention also to its near neighbour Pompeii. This nowadays is so easy a matter, whether one drives along the beautiful roads between smiling gardens that adorn the slopes of Vesuvius, or takes train across the lavabeds close to the sea, whose waves break on the embankment. The goal is quickly reached: there is music and refreshment in one of the hotels which are in front of the ruins; then quickly to the entrance; where we settle as to tickets and guides, and through the Porta Marina or Sea Gate we enter the ancient city.

But what is Pompeii, and why should we not leave Naples without seeing Pompeii also. Those whose memory goes far back enough remember that in April 1872 the eyes of all were turned to the neighbourhood of Naples. But
Pompeii.

this time it was not the splendour of the country that caused universal attention, and brought to the Bay of Naples countless foreigners from near and far. It was a drama of Nature at once imposing and terrible that formed the attraction for the hosts that gathered there. Vesuvius which for several years (since 1865) had never quite slumbered, showed itself once more in all its terrors, and ever more awful than before: showers of fire burst forth to a vast

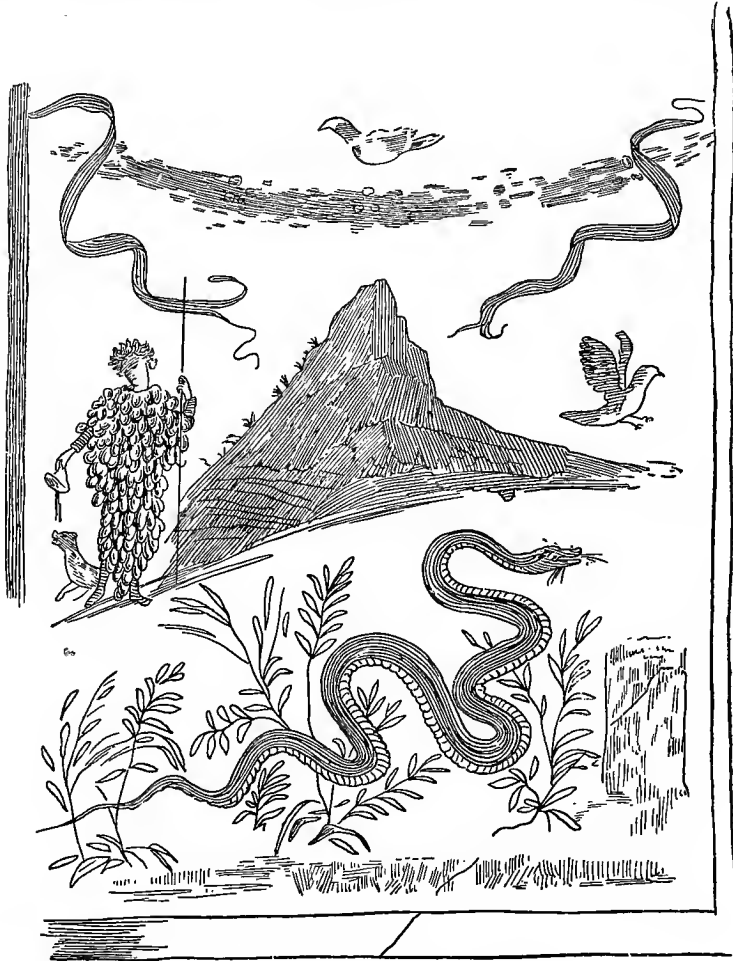


Fig. 1. Vesuvius before the eruption (p. 3).

height from old craters and new, clouds of ashes darkened the air for miles, and filled the streets even of distant towns: immense streams of lava burst from the mountain's flanks hurling death and destruction before them.

And yet in spite of all its terrors the eruption did not equal the one with which Vesuvius first in historic times announced itself as a volcano and covered with lava and ejected stones the three cities of Herculaneum, Pompeii, and

Stabiae, to say nothing of less famous places. The desolate cone of ashes which now towers high above the ordinary surface did not exist at an earlier period; right up to the summit the mountain was clothed with woods, while on its flanks the grape ripened into costly wine (see fig. 1, a Pompeian wall-painting representing in all probability Monte di Somma before the evolution of the crater of Vesuvius.) And if one enquirer or another drew some conclusion as to the volcanic nature from the depression on its summit and the fruitfulness of the neighbouring land, yet people thought it altogether extinct, and believed they had nothing to fear from it.

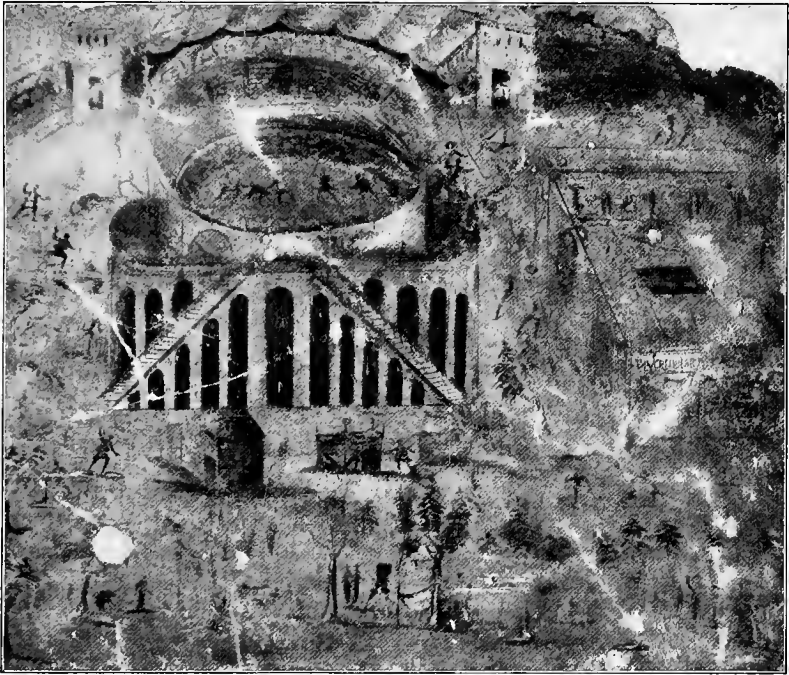


Fig. 2. Contest between Pompeians and Nucerians in the amphitheatre (p. 6).

Then, on August 24th, A. D. 79, clouds of smoke rose suddenly from the mountain, stones were hurled forth, the heavens grew dark, so that it might well be thought night had come on, every one took to flight as he could, one got in another's way. Whoever was out of the city hastened back into it, to rescue what he could. He who was in the city sought to reach the open country as quickly as possible. Those on shore hurried to the sea, those at sea hurried to the shore. In short there was everywhere the most terrible confusion, no one knew what was to come next. We can scarcely realise sufficiently the horrors of the situation. What in 1872 is reported of Portici and Resina and Torre del Greco, can give but a faint idea of what happened in 79 when the

danger came much nearer and was far more unexpected. A description by the younger Pliny, whose uncle met his death at Stabiae in the eruption of Vesuvius, has been preserved for us, telling of what happened that day at Misenum, a place distant from Vesuvius about twenty miles in a straight line. This may be abridged as follows—"For several days vibrations of the earth had been noticed, but less fear was aroused because this is not an unusual phenomenon in Campania. On that night however they were so violent that everything seemed to be upset.

My mother burst into my bedroom, and I too was in the act of getting up to wake her in case she should still be asleep. It was now the seventh hour, yet it was still gloomy and dark. Since the neighbouring houses were much damaged and ready to fall, we decided to leave the city, and our

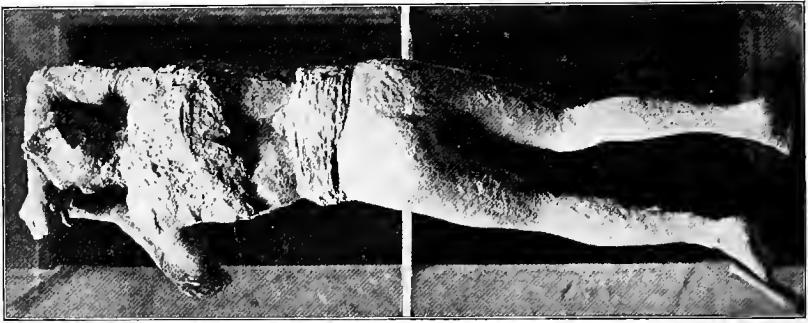


Fig. 3. Plaster-cast of a Pompeian woman (p. 6).

example was followed by the whole of the terrorstricken inhabitants who hustled and pushed past us as we went. When we were out of the immediate neighbourhood of the houses we stopped:—there were extraordinary things to see. The vehicles which we had collected were being thrown in opposite directions, although the surface of the ground was quite level, and even stones thrust under them could not keep them in the same position. Besides, the sea appeared to retire, at least the shore was extended, and many creatures belonging to the sea were stranded on the sands. From the other side came a threatening black cloud, pierced by glittering lightning: it seemed to descend upon the earth and brood over the waters; already it had quite enveloped Capri and withdrawn Cape Misenum from our sight. When my mother saw this, she adjured me to abandon her and take to flight alone, that I might at least save my own life; I on the contrary refused to think of escaping without her, seized her hand, and compelled her to set forth. Ashes were already falling, though as yet to but a slight extent; I look behind me, thick mist is threatening in the rear and pursues us; let us, said I, while we can still see, step aside, so as

not by remaining in the road to be thrown down and trampled on in the darkness by the multitude following us. Scarcely had we seated ourselves when dark night fell round us as it does in closed rooms when the light is put out. Then were heard lamentations of women, cries of children, shouts of men, some called to their parents, others to their children, others to husband or wife; some bemoaned their own fate, others that of their dear ones, some even prayed for death. Many raised their hands to the gods, still more cried that the gods no longer existed, that the last eternal night had come. Nor were there wanting those who increased existing terrors by false news, that Misenum



Fig. 4. Plaster-cast of a dog (p. 6).

had fallen in ruin and was in flames, which was loudly proclaimed and believed though it was not true. Gradually things became clear again; this seemed to us not the light of day, but a token of the approaching fire. Then followed again darkness and showers of ashes; had we not often stood up to shake ourselves free of the ashes we should have been covered by them and overwhelmed by their weight. At last the thick cloud little by little dispersed as if dissolved like smoke; soon it was actually day, and the sun broke forth, though overcast as it is wont to be in time of eclipse; everything seemed to our eyes altered and covered with ashes as if with snow."

If at Misenum, at so considerable a distance from the actual point of eruption, things went on as here described, what scenes must have been enacted

in Pompeii, the inhabitants of which were drawn into joint suffering in quite another way. It is commonly said that the people of Pompeii were at the time congregated together in the amphitheatre at the extreme end of the city, to witness gladiatorial contests, so that for the most part they could more easily escape. This however is a mere myth, as is proved by the ruinous condition of the amphitheatre when first discovered as well as from the history of the city. In A. D. 60 the city had been deprived by the Roman Senate of the privilege of exhibiting gladiatorial contests because such a performance had given occasion to a sanguinary struggle between the inhabitants of Pompeii and those of Nuceria who were allowed a share in the use of the amphitheatre (the scene is represented in a Pompeian wall-painting, fig. 2); and in A. D. 63 a terrible earthquake had destroyed a great number of buildings and among them the amphitheatre so that it is certain that at the time of the eruption neither gladiatorial shows nor wild beast hunts could have been held in it. Yet the greatest number of the inhabitants must have succeeded in escaping since on the basis of the skeletons found up to the present time the number of those who perished within the city can be estimated at 2,000, out of a total of 30,000 inhabitants. Many of course may have fallen a sacrifice to the eruption of Vesuvius also outside the city walls; thus for example in 1880—81 there were found the remains of such, who had met with their death to the south of the city, probably on what was then the bank of the Sarno. Those however who had fled before the storm to cellars or similar places were doomed to certain destruction, because all exit was cut off by the falling pumice-stone and ashes, others who had taken refuge in the upper rooms may still have escaped during a pause in the shower of pumice-stone. Many indeed in vain: after they had worked their way through the layer of pumice-stone they sank down exhausted and were enveloped by the ashes. But since these ashes which came down mixed with rain contained much Pozzolana earth they have taken a fixed shape around the bodies; in the course of centuries the bodies have shrunk to a few remains of bones, but the hollow impression has remained in the shape. Thus attention having been drawn to this through the frequent occurrence of similar cases, as soon as a hollow appeared in the stratum of ashes during the excavation, the opportunity has been seized and liquid plaster poured in. By this process the bodily forms of various inhabitants of Pompeii, of animals, and of inanimate objects have been preserved, casts which do not indeed exhibit the sharp outlines to which we are accustomed in those produced by artistically prepared moulds, yet which are of the highest interest to the observer as direct reminders of those terrible hours. See figures 3 and 4.



Fig. 5. Panorama of Pompeii (p. 11).

When the mountain had in some measure discontinued its work, the showers of stones and ashes had ceased, and the sun had appeared again, the inhabitants of Pompeii who had escaped returned to their city; but they had some trouble to find it, for it was buried beneath stones and ashes. They endeavoured as far as it was possible, to secure some salvage from the ruins; and so many a work of art, as well as most of the treasures in gold and silver, may well have been withdrawn from the protecting bosom of the earth either by their lawful owners or by unauthorised persons. A systematic excavation of the houses, however, and a reoccupation of the city were not to be thought of, the ruin was too complete for that. So much the better for us for whom in this way under the ashes from Vesuvius an ancient Roman city has been preserved in the precise condition in which it was on the twenty fourth of August A.D. 79 (apart of course from the changes which certain materials must have undergone in so long a time). It seems that the people of Pompeii settled further towards Vesuvius; the ruins of their old city so far as they appeared above the accumulated rubbish gradually collapsed, others disappeared before the plough which began to pass over the fields, and thus after a few centuries the name of Pompeii with the place which pertained to it vanished from the memory of men. So it remained throughout the whole of the Middle

Ages; often enough indeed the countryfolk while tilling their fields struck against old masonry or found ancient utensils, but the isolated occurrences remained unnoticed.

More remarkable indeed is it that when the architect Domenico Fontana in the year 1594 constructed a canal to bring the water of the Sarno to Torre dell'Annunziata, a canal which still at the present day intersects Pompeii, people were not incited to a thorough investigation by the numerous relics of antiquity that during these operations must have been cleared out of the way. It was not till the discovery of Herculaneum (1709) that men's thoughts were directed to another city, smitten by a like fate — Pompeii — and



Fig. 6. The Street of Mercury (p. 15).

when in 1748 peasants again struck upon masonry and other more valuable objects, then at last people began to mark the spot and to undertake more extensive excavations. Not, it is true, in a very commendable way, since it was gold and silver and the greater treasures of art that were especially sought, the excavators contented themselves with grubbing the earth, and when at most the better wall-paintings had been cut away, filling up again the excavated houses. Such for a long time was the system of excavation; even after an interest in the matter had been roused in higher quarters the work was carried on with more or less provision of labour, often only two or three workmen being employed — for many years indeed the excavations were altogether discontinued. Only the time when Naples was under the rule of France forms a glorious exception: the work was entered on with zeal: as many as six-hundred and seventy four persons with twenty six carts and seven mules were

employed to remove the *lapilli*, and thus the few years 1806—1815 shew more results than the preceding period of more than half a century. With the return of the Bourbon *régime* the old conditions of course reappeared, and it is only in modern times that an improvement in this respect has been brought about. Since Naples has become part of the Kingdom of Italy the work (and this is especially due to the energy of Giuseppe Fiorelli) has been arranged in a rational manner and vigorously pushed forward, so that the completion of the excavations may be expected within a conceivable time. Men and a great many boys are daily employed, some in excavating, others in carrying the *lapilli* in baskets to the waggons which then are taken on a railway away from Pompeii. (See the illustration on page 1.)



Fig. 7. The Street of Nola and its continuation (p. 15).

While Herculaneum for the most part (only with the exception of some portions lying close to the sea, which resemble Pompeii) has been covered by a vast stream of mud to a depth of twenty metres, the mass of which hardened into tufa cannot be broken up without great trouble, so that the excavation of the city can be effected only by a process of mining, and this too with great care, on account of the city of Resina lying above it, the stratum which covers Pompeii may be called comparatively light. Whitish-grey pumice-stones, the so-called *lapilli*, of various sizes, cover the ground to the height of two to three metres; above lies a layer of volcanic ashes, which mixed with a quantity of pozzolana earth and falling with frightful torrents of rain, the usual accompaniment of volcanic eruptions, passed through the upper layers of pumice-stone, and made their way where the *lapilli* could not fall (e. g. into the

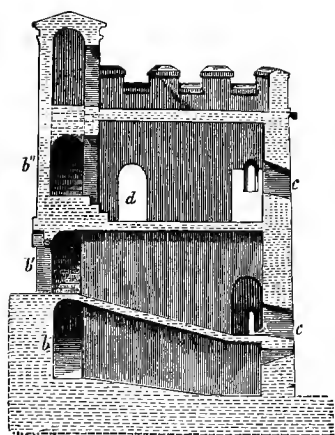


Fig. 8. Section of a Tower.

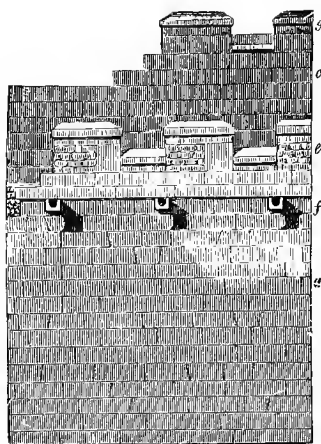


Fig. 9. View of the City Wall from outside.

cellars). Over these lie in some places, but less abundantly, other *lapilli* which proceeded from later eruptions of Vesuvius, and the scanty soil that in the course of centuries has developed from the ashes. All this therefore had to be removed in order to lay bare the ruins. The system and method then according to which the excavations were in earlier times conducted was in the highest degree prejudicial to the remains of the buildings; for since after once reaching the original ground level the excavators worked onwards uniformly upon that level, it necessarily followed that the upper parts of the buildings, which after the decay of the beams were supported only by the surrounding masses of pumice-stone, fell in ruin, and so always only slight remains were preserved.

In modern times on the contrary, since Fiorelli's administration (1861), the aim has been to preserve in its original position every part of the ancient walls that is concealed under the surface. This object is attained by the excavators as they work from above carefully removing one horizontal layer after another and supporting the masonry thus brought to light until it is possible to replace the woodwork destroyed in the course of centuries by new timber of equal size. Thus they have succeeded in preserving not only a part of an upper story overhanging the street, but also others

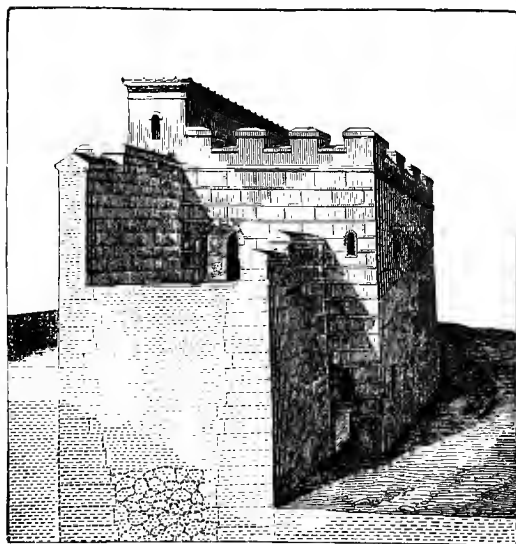


Fig. 10. Section of the City Wall (p. 17).

of the higher portions of the buildings altogether uninjured. In this way the parts of the city lately excavated present an appearance essentially different from that of those previously uncovered; and since too everything is left on the spot that can be left, especially pictures and mosaics, and since every effort is made to protect them against the unfavourable effects of the weather, by roofing, and coating with wax, and other means; while it is no longer the case (as it used to be) that everything is either removed to the Naples Museum, or (as also often happened) wantonly destroyed, the visitor is afforded an opportunity of forming for himself a far more truthful picture of ancient life than was possible at an earlier period. (See fig. 5, giving a view of part of the excavated city. The Street of



Fig. 11. The Gate of Herculaneum (p. 17).

Mercury lies before us, which reaches to the Forum. The roofs which are seen in the illustration serve to protect the wall-paintings, mosaics, &c. and are therefore almost exclusively modern.)

That the movable objects, especially those of gold, silver, bronze, and terracotta, should have been brought to the Museum is of course only reasonable and proper. Considering the various characters of the host of visitors to Pompeii, it could scarcely fail to happen that one or other article was destroyed through too rigid an examination, quite apart from the fact that among such visitors there are always some who "out of love for Antiquity" are ever ready to carry away with them some souvenir of the city. Hence it is necessary, if we would form an accurate representation of the life of the ancients, to avail ourselves of the Museo Nazionale in Naples, where all the furniture from Pompeii is preserved so far as place has not been found for it in the little museum

in Pompeii itself at the Porta della Marina. Perhaps however if Italy's financial difficulties come to an end (as they must some day) a plan will be carried out which has long been talked of, viz., that a house in Pompeii should be furnished exactly as it was ages ago, equipped with all the articles which were used in daily life, even if they have to be collected from different houses. Thus with less trouble one could form a general conception of the life of that epoch, a much more difficult task under present circumstances when one has to examine the various articles of furniture one by one in the Museum far from their original position.

These movable objects moreover are commonly to be found in the lowest layer of pumice-stone to the height of one metre; torn from their proper places



Fig. 12. The Street of Abundance (p. 18).

by the breaking down of the roof they have necessarily assumed this position. For this reason the rooms are first of all cleared to within half a metre of the ground, and then the remainder is subjected to a thorough examination by experienced excavators. Since there are always some such rooms ready, it is possible, if distinguished visitors arrive even unexpectedly, to arrange a so-called gala excavation, such as is often mentioned in the papers. The stratum of pumice-stone only half a metre thick is simply removed, and something is sure to be found. For the most part it is objects used in daily life, utensils of bronze or terracotta, with or without their contents, also candelabra, lamps, &c. Statuettes too of bronze are not uncommonly found. These "war-preparations" are however the cause of great dangers to the buildings, the pumice-stone sucks up water like a sponge, and so never allows the walls to get quite dry, which is however the first and most important condition for their preservation.

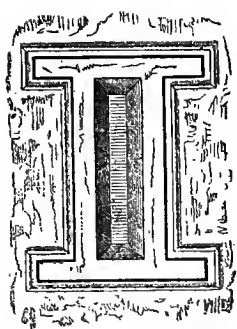


Fig. 13.
Window in Pompeii
(p. 19).

Fig. 14.
Pompeian inscription
on wall
(p. 20).

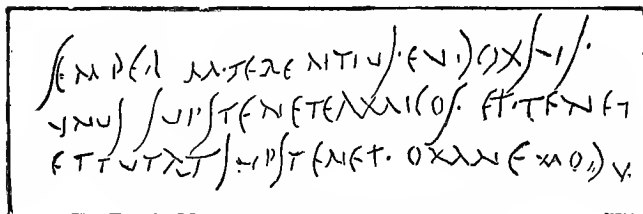


Fig. 15. Pompeian graffito (p. 20).

But enough of excavations. Let us turn to the consideration of the city itself.

At first sight the city gives the impression of the greatest uniformity. Apart from size and the wealth of its former inhabitants one house seems to have been built at the same time, and adorned with the same artistic resources as another. Yet that is the result of the stucco-coating which under the Empire gradually became so fashionable that it was deemed advisable to cover everything with it. A more accurate examination however convinces us that under the stucco lie concealed the most distinct periods of building, with the help of which the gradual development of the city can be recognised.

To determine the architectural history of the city there are—apart from the very meagre literary tradition—two means, firstly the distinction of the material of which the houses are built, and secondly the measures employed. In respect of the first point it proves that limestone which could be procured in the immediate neighbourhood of Pompeii from the deposits of the Sarno, was employed in the earliest period for building houses, with clay as cement. With this was associated also tufa, a volcanic product which when just quarried can be easily cut. An essential progress was made by the introduction of lime-mortar, the knowledge of which was apparently transmitted through the Carthaginians to the western Greeks and the inhabitants of Italy. By the aid of this lighter and smaller

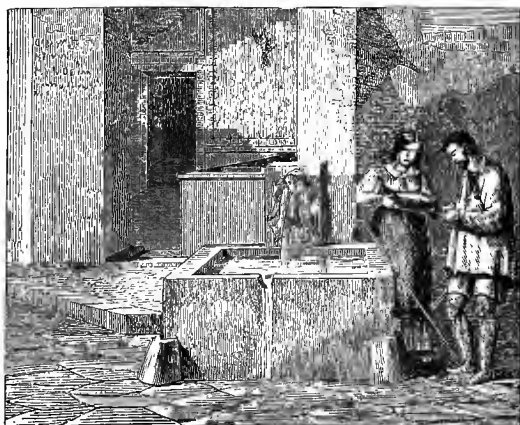


Fig. 16. Public Fountain (p. 21).

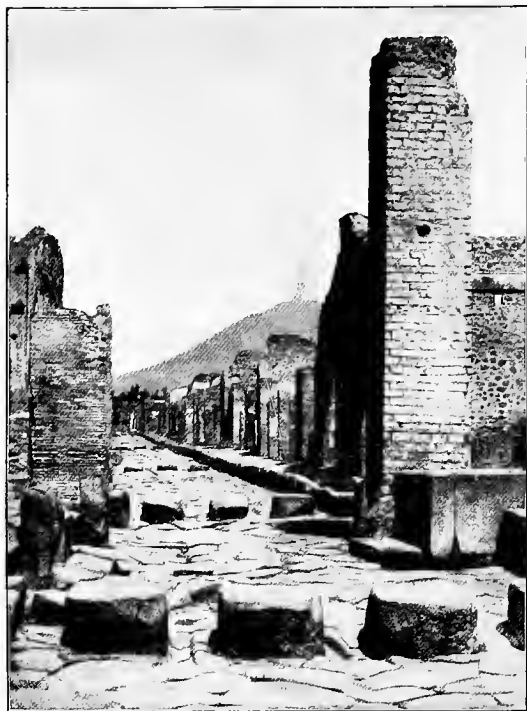


Fig. 17. Street of Stabiae with water reservoir (p. 21).

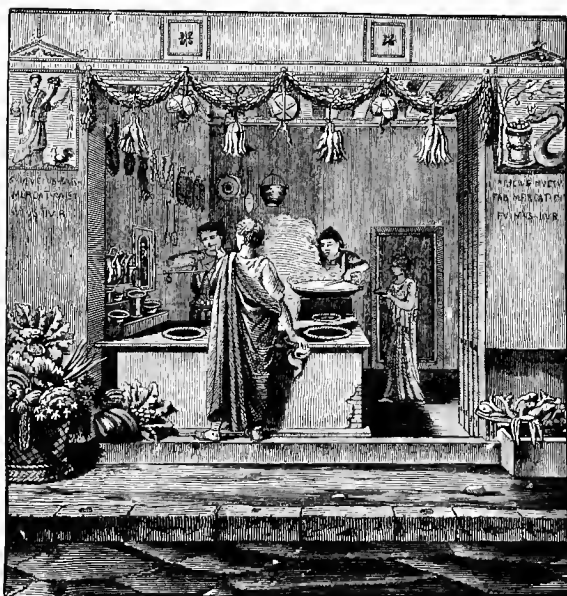


Fig. 18. Restored View of a Cookshop (p. 21).

stones could be utilised to form walls capable of supporting considerable weight. In place of lime-mortar there was gradually introduced Pozzolana (named from Pozzuoli on the Bay of Naples), a volcanic earth resembling cement in its effect. Of lasting influence was further the introduction and gradual spread of building with kiln-baked bricks, although in private buildings they were never employed to such an extent as in Rome and other Italian cities. Finally, the last period, that of the restoration, when the question was how in the shortest time and with limited means to rebuild the city which had been almost entirely destroyed by the earthquake of the year A. D. 63. (The devastation had been so complete that the Roman Senate could deliberate as to whether the people of Pompeii should be permitted to rebuild their city.) Haste and negligence and the use of the first materials that came to hand characterise this epoch.

As a second means of distinguishing the various periods one from another we have the standard of measure employed. According as the walls have been built in conformity with the Oscan or the Roman foot (the Oscan foot has a length of '273 of a metre, the Roman of '29) the corresponding buildings can

be assigned to the one or the other period, and since it was not usual to demolish what already existed, but to make use of it as far as possible, people have through observation of the various measures, attained even to the possibility of distinguishing the older parts of buildings from the later, and often recognising their earlier destination.

With the help of those distinguishing marks, and of the scanty notices handed down by ancient writers, and of the inscriptions we are enabled to establish the following as to the city's history.



Fig. 19. Cookshop of the Casa di Sallustio (p. 21).

Whether the name Pompeii is connected with πέμπω, πομπή or is derived from the Oscan *pompe* = five is all the same to us, since we can draw no further conclusion therefrom. In any case nothing further is known as to the year of foundation: though from the ruins of the temple in the Triangular Forum which belongs to the sixth century we may conclude that the city was already in existence at that period. It was founded in regular form by the Oscans on a hill formed by an old stream of lava, but was at a later time about B.C. 420 occupied by the Samnites. Two streets the *Strada di Mercurio* with its extension southwards from the Forum (Fig. 6) and the *Strada di Nola* (*Decumanus major*, Fig. 7) traverse the city from one end to the other, and fix thereby the direction of the streets from north to south and east to west. Only

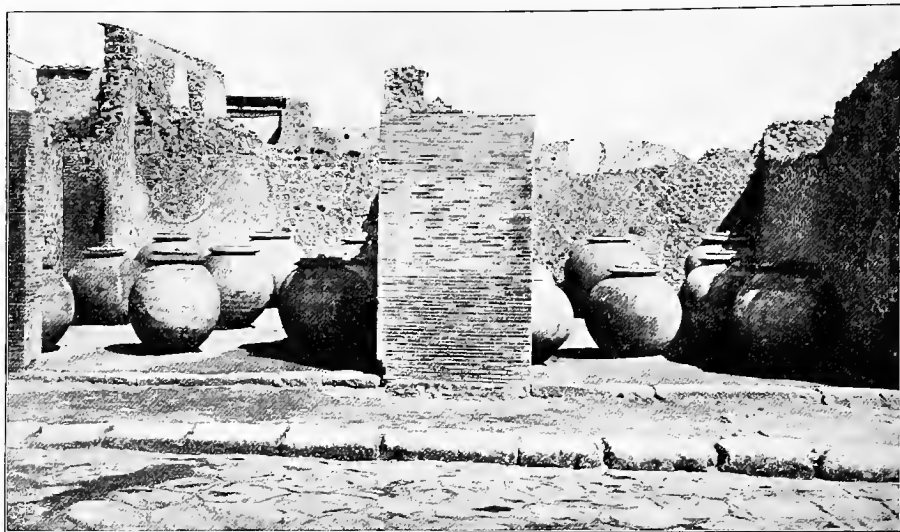


Fig. 20. Oilmerchant's Shop (p. 21).

now and then have special peculiarities of the surface led to slight deviations in the parallel streets. The city was encircled by a wall, which was protected by towers at regular intervals to give it greater security, on the other side in order to allow of large bodies of armed citizens mounting the wall in time of danger, steps were in parts added to the wall, in other parts a slope of earth was placed against it. Only on the west and southwest sides had the walls been broken down in antiquity and replaced by houses, apparently to gain

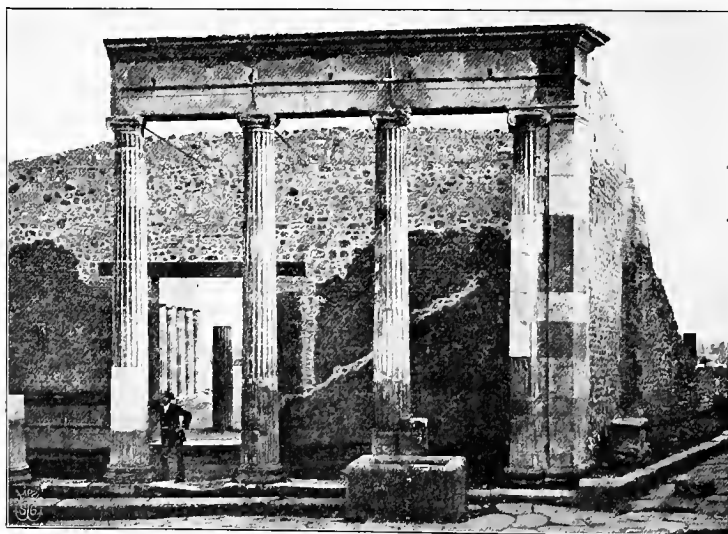


Fig. 21. Entrance to the Triangular Forum (p. 22).

space for the extension of the city. Pompeii, true to its origin, had, in the Social War (B. C. 90—88), joined the Italians and with the rest had bravely defended its independence against the Romans; nay in the year 89 it had sustained a siege by Sulla himself. For this it was punished, being compelled to give up part of its possessions to the colonists sent by Sulla in the year 80. (Hence the new name of the city *Colonia Cornelia Veneria Pompeianorum*.)

Under Augustus also was an enlargement of the city undertaken, the *Pagus Augustus Felix* being then founded. That numerous storms have broken over Pompeii may be seen by the walls, stripped as they have been completely of their massive facing and restored only to such an extent as was absolutely



Fig. 22. The Triangular Forum (p. 22).

necessary (originally two massive walls were built and the space between them filled with rubble and concrete, see fig. 8—10); the towers seem not to have been placed on the wall till a later time. The city has eight gates, which were more or less strengthened by fortifications; especially in the case of the Gate of Nola, on the east side, on which attack was most to be expected, one can clearly recognise how one fortification has been from time to time strengthened by others. Interesting too in another way is the Gate of Herculaneum on the northwest side of the city, in front of which the road is bordered right and left by graves, in accordance with the usage of the ancients to place their graves beside the public roads outside the city. (See fig. 11.)

The streets of the city are essentially distinguished from those of our cities by their narrowness; the widest measure barely seven metres, some indeed are not more than from two and a half to three metres broad. They were

made so narrow with the object of securing shade in the streets, so necessary a requisite in the South, the want of which one feels in a most unpleasant way for example now where in Pompeii there is no shade. A part of the width is taken up by the footpath running on each side, which slightly raised above the level of the street is paved with small stones, or bricks, or pieces of marble, according as the fancy or the wealth of the owner of the adjoining property, (on whom evidently rested the care of the footway), prompted the choice of one method or another. The carriageroad itself is paved with polygonal blocks of lava, in which the wheels have often worn deep ruts. (See Fig. 12 and 17.) If the

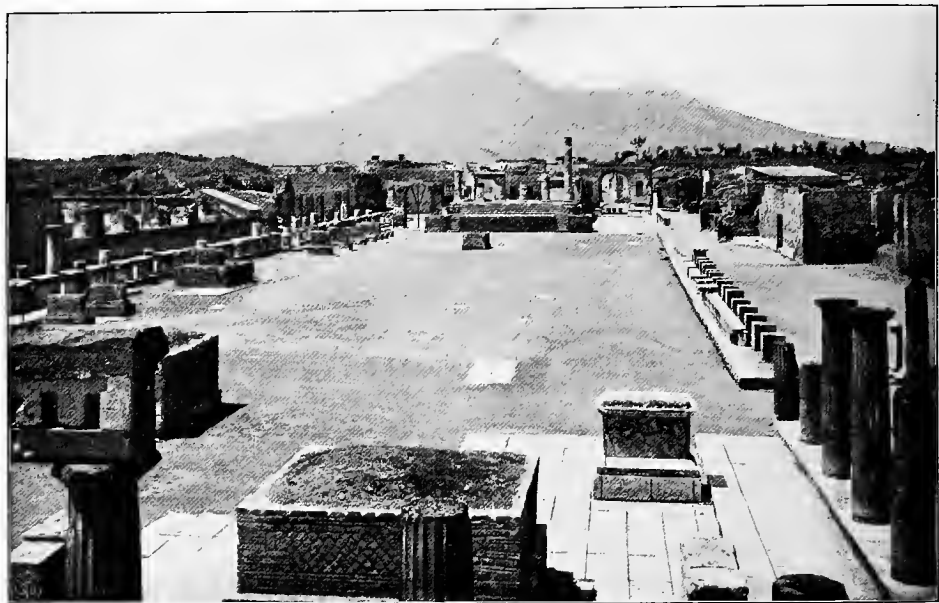


Fig. 23. The Forum Civile, seen from the South (p. 23).

ruts were too deep, or otherwise repair of the street was found necessary, the remedy was applied in the simplest fashion, the stones were merely relaid so that those little used came where the wheels ran and those cut up by traffic were transferred to another place. This explains the curious fact that stones worn into deep ruts are often found in positions where no wheel can ever have come. Then on both sides of the street run gutters, through which the water is conducted into deep drains and so removed from the city. In the violent showers of rain which in the South at times pour down in torrents these provisions might often have proved insufficient and the street also may have been under water. In order therefore to provide the foot passenger with as dry as possible a crossing from one side of the roads to the other, stepping-stones have been placed at intervals across the street. These met the requirements of the

case without interfering with the carriage traffic (for the draught-animals were attached only at the extremity of the pole, so they could pass between the stones more easily than would be possible with our modern way of harnessing). Some streets on the other hand were entirely closed against wheel-traffic. This was quite possible, carriages being as a rule employed for the transport of persons only in travelling outside the city. Besides the difference in width the streets of Pompeii are essentially distinguished from those of our cities by the circumstance that the houses at any rate on the ground-floor have no windows. The ancient house in its main features was built solely with regard to interior



Fig. 24. Forum Civile, from the Temple of Jupiter (p. 23).

effect. Only occasionally was the surface of the outer wall broken by small openings widening inwards, which are all that can be compared with our windows (Fig. 13); and these too, raised far above the height of a man, are barred by lattice of iron or terracotta. On the other hand the street-front was often enlivened by painting, the outer wall was divided into panels which were painted red or yellow with various ornaments according to the taste of the respective householders. Larger paintings are often to be found, as the twelve gods, sacrifices to the Lares, the household gods, *etc.* In places likely to be misused were painted a pair of serpents *etc.* as a deterrent. Besides these things there were all sorts of inscriptions on the houses. A distinction is usually made between two classes of inscriptions, *Dipinti* and *Graffiti*. The former are painted on the walls with a broad brush in large letters, for the

most part in red colour on a white ground. By *Graffiti* on the other hand are understood inscriptions slightly scratched with a pointed style or nail in the plaster. The *Dipinti* contain summonses to elections, announcements of Games &c. *Duumviri juri dicundo*, the Board of Two, the highest magistracy of the city, are to be elected; there being no newspaper, the names of the candidates are painted on the walls, and underneath is written Proposed by so and so (Fig. 14). Or a new troop of gladiators arrives: in order to entice as many spectators as possible, an advertisement is written on the walls with the names of the principal combatants and the number of their victories, nor do they forget to add that to guard against the sun's heat awnings are spread over the theatre; in short one lights on the very footsteps and traces of quickly throbbing life, so



Fig. 25. Life in the Forum (p. 23).

that one feels oneself carried back into the time of the old citizens of Pompeii. With almost greater originality the life of the old Pompeians rises before us in the *Graffiti*. Scarcely a spot strikes the eye that is not covered with such outpourings of gay or wicked fancy scratched in the slightest strokes. Here one tells another's secrets, there one celebrates in verse a sweetheart, a third complains of the obstinacy of a maiden, a fourth, no doubt a boy fresh from school—he could not reach far—attempts to write down the beginning of a well-known poem but he does not get much further than the first words. A second, proud of his learning, begins the verse afresh, yet he too comes to a standstill when he has carried the verse a little further. A third at last completes the whole verse. At another place a parasite gives a broad hint for an invitation or pays his debt of thanks. (See fig. 15. *Semper M. Terentius Eudoxus unus supstenet amicos et tenet et tutat, supstenet omnem modum.*)

Thus witticisms and drolleries abound in those inscriptions, so that one who passed through the streets and had a liking to decipher these scrawls need not want for amusement. Variety too is afforded by the fountains (Fig. 16) which were fed from the public water-supply (probably this was a branch of the conduit which brought the water to Naples from the mountain range on the east. In Pompeii, as in Palermo at the present day, the water was for better distribution conducted into reservoirs raised on high pillars. From these the water was brought through lead pipes to the public fountains and to the houses.

(See fig. 17, representing a corner of the Stabiae Street with the pillars to support the water.) These fountains were ornamented with small reliefs, for example a Silenus leaning on a wine-skin, from the opening of which the water escapes; an eagle that has seized a hare (here the water flows out of the hare's mouth), and similar representations. On the fountain's brim may still often be seen the place where the young people drinking straight from the spout used to put their hands. To this picture of the streets however the liveliest touches were given by the shops, rooms open on the outside their whole breadth, in which retail trade was carried on. As at the present time, in

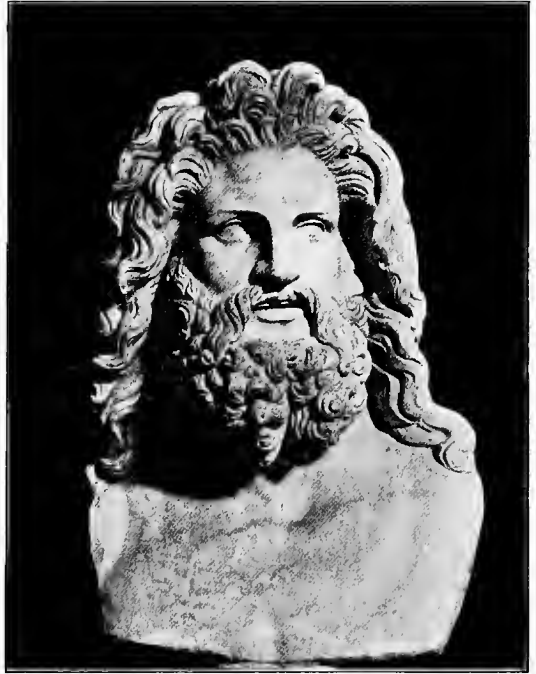


Fig. 26. Bust of Jupiter (p. 25).

the palaces of Italian cities, the groundfloor is occupied by shops which bring in to the owner an excellent rent, the rich Pompeians also did not disdain to establish shops on the street-side of their houses which without any connection with the principal edifice were let to persons engaged in trade, to whom a kind of upper chamber above the shop often served as a dwelling. Or the householder himself carried on a trade, in which case he established a connection with the inner part of the house by means of a door, to facilitate his watching over the business, whether he managed it in his own person or through a slave. There are cook shops, recognised as such by the hearth and the pots fixed in it, from which the food was ladled out (fig. 18 and 19), oil shops with large pitchers similarly fixed, and huge barrels in the background (fig. 20), shops where wine and other drinks

were sold, with shelves built up like steps so as to admit of arranging the drinking vessels conveniently, and with a little room at the back for regular customers: there are butchers' and bakers' shops that by means of pictures bring before the passer by the various objects to be purchased therein. In short an abundance of fresh sights, so that the eye can experience no weariness.

So much for the streets of Pompeii. Of open spaces for public use there have been found as yet two, if we leave out of consideration the doubtful Forum Boarium, excavated at an earlier period in the neighbourhood of the amphitheatre, but afterwards filled up again, viz., the principal Forum (*Forum Civile*) and the one called from its shape the Triangular Forum. The latter a



Fig. 27. The Temple of Jupiter (p. 25).

three-cornered space in the southwest angle of the city lying close to both theatres from which an open flight of steps leads, is certainly one of the oldest parts of the city, as is amply proved by the scanty remains of the Temple situated there, which is contemporary with the most ancient temples of Paestum and Selinus. The open space was surrounded on three sides by a colonnade, and a portico or Propylaion forms the entrance to it (fig. 21 and 22). The Temple, dedicated according to the latest researches to Minerva, had apparently like the Temple of Zeus at Agrigentum, seven columns on the narrow sides, and according to its form must be classified as Pseudodipteros (before the eruption it had already been destroyed and on its site a very modest sanctuary had been erected). Close to it is a seat, from which could be enjoyed the magnificent view over the sea and the splendid Monte Santangelo far spreading and

towering high into the air. On the other side a small dome indicates an ancient fountain. To a later epoch belongs the *Forum Civile*, lying to the north-west of the above, and forming a rectangle (fig. 23 taken from the south side, fig. 24 from the north). That the laying out of this is comparatively modern, follows from the fact that through the surrounding buildings a series of streets have been reduced to blind-alleys, which at the time of their formation was assuredly not intended. The decoration of the Forum, it seems, was not yet completed when the eruption of Vesuvius buried Pompeii. The footpath was



Fig. 28. The Temple of Jupiter, Reconstruction (p. 25).

to be paved with marble slabs, and a colonnade was to be erected all round, double on the South, with a gallery above for women, when the games were held in the Forum. But this was never carried out; the architectural members lie around still unused. The built up bases too for statues of honour and equestrian statues seem to have been still unoccupied, if some excavation made shortly after the eruption has not robbed us of the chief objects. The ancestors of the emperors, the Julian family, and the Kings of Rome ought to have been placed around on pedestals, yet the only inscriptions found are those referring to Romulus and Aeneas. Of the business prevailing in the Forum, taken up as it was with trade and commerce and even schoolwork, we derive information from the Pompeian wall-paintings, e. g. fig. 25. Vehicles were not



Fig. 29. The Macellum, (the Meat market) (p. 25).

admitted, and there are indeed indications that (at elections and on similar occasions) the approaches could be completely closed with railings. In no other part of Pompeii are there so many public buildings, no private house



Fig. 30. Wall ornamented with pictures in the Macellum (p. 26).

ventured to intrude here. In the first place at the north end, the Temple of Jupiter, clearly identified by the bust found in it (fig. 26), springs forward far into the Forum and rises on a lofty substructure, to which led a flight of steps with projecting sides, once adorned with equestrian statues. Twelve Corinthian columns, six in front, three on each side, supported the Vestibule; while other columns within the cella (probably Ionic, above which rose Corinthian) supported the entablature. The large pedestal at the back was no doubt intended for the Capitoline Trinity, Jupiter, Juno, and Minerva (fig. 27 and 28). On the right, abutting on the Temple is a Triumphal Arch, which formerly covered

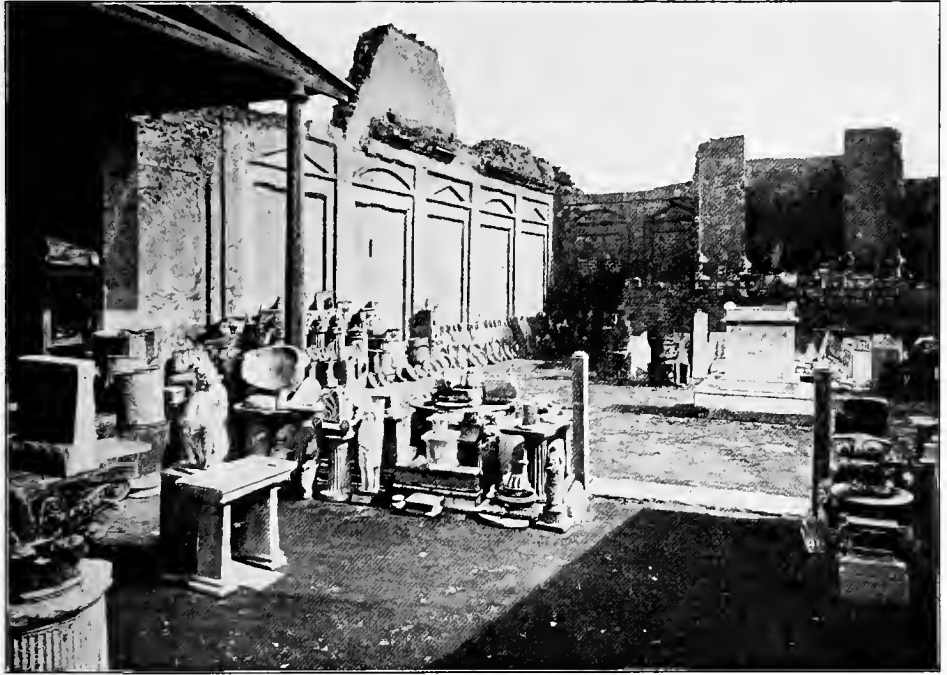


Fig. 31. The Temple of Vespasian (p. 26).

with marble and adorned with statues and fountains must have presented an imposing appearance. The eastern long side of the Forum, is, on the north, occupied by the so-called Pantheon, more correctly the Macellum, i. e. Meat market (fig. 29). That such it is, is shown above all by the space on the right at the back, which clearly contained a butcher's stall built up with arrangement for discharge of water, and also by the shops on the south side, which to judge by the pictures placed there, contained stalls for provisions of various kinds. In the midst of the court rose apparently a domed structure on columns (hence the pedestals). Here the fish were stripped of their scales, at least a great number of scales were found in the drain. United with the Macellum

there was a chapel for the cult of the Imperial family; the marble statues found here have been removed to Naples, and are replaced in Pompeii by plaster casts. The paintings of the entrance wall (fig. 30) deserve special notice on account of the beautiful architecture. The central picture represents Io watched by Argos. Next comes an apartment once splendidly furnished, which is usually called *Senaculum*, but its destination is not as yet ascertained. It is thought that it was a sanctuary of the tutelary deities of the city, the *Lares Publici*. With greater certainty the adjoining building on the right may be designated as a "Temple of Vespasian" (fig. 31). From a relief on the altar standing in

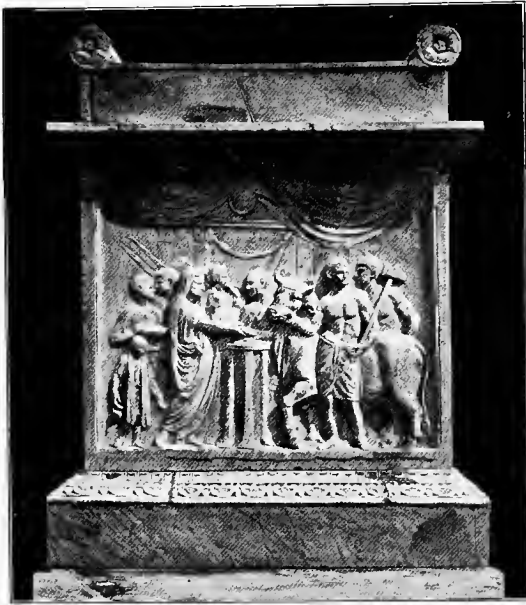


Fig. 32. Altar of the Temple of Vespasian (p. 26).

front of the temple (fig. 32) in which the temple itself is represented, (it is the sacrifice of a bull that is depicted, as usually offered to the Genius of the emperor), we can recognise that the edifice was dedicated to the worship of the emperor. Since it was built before the earthquake of A. D. 63, yet was not quite ready for use at the time of the catastrophe, it is most probable that it was founded in honour of Vespasian's Genius.

On the south of this follows the large building raised according to the inscription by the priestess Eumachia at her own cost and dedicated to Concordia Augusta and Pietas. This was apparently

devoted to industrial purposes. Since the fullers (fullones) have dedicated a statue to the foundress in the crypt (fig. 33) we may surmise that the whole structure served as a market hall for woollen stuffs.

The south side of the Forum is occupied by three buildings closely resembling one another, each of which consists of a large hall. The central hall was apparently intended for the meetings of the Decurions, the city magistrates of Pompeii, while on its left the judicial Duumvirs had their seat, on the right the Aediles.

On the West side first of all comes the Basilica, with its end bordering on the Forum (fig. 35). This served for market purposes, to the relief of the Forum, and at the same time afforded space for the administration of justice in the raised tribunal at the end opposite the Forum. It must have produced

an impression of grandeur with its internal columns on which the roof rested, and its walls decorated with pillars arranged in two rows one above another, the walls being in their upper story provided with wide openings flanked by columns. Under the tribunal is found a cellar-like room which was formerly always called a prison; it is however little suited for this purpose, not being



Fig. 33. Portrait statue of Eumachia (p. 26).



Fig. 34. Statue of Apollo (p. 28).

sufficiently enclosed, if at least it were a question of imprisonment for a long period. Next comes the Temple of Apollo (fig. 36), separated from the Basilica by the Strada della Marina. That the sanctuary which was formerly designated the Temple of Venus was dedicated to Apollo results both from an Oscan inscription on the floor of the Temple and also from the *Omphalos*, the Navel of the earth introduced into the *cella*, which on account of its relation to Delphi is frequently indicated in connection with Apollo. A Tripod also, equally an attribute of Apollo, is painted on a pilaster in the courtyard. This courtyard



Fig. 35. The Basilica (p. 26).

was surrounded by a Corinthian colonnade, in front of which stood statues of deities that were honoured in conjunction with Apollo (Venus, Diana, Mercury and others; also a bronze statue of Apollo himself, see fig. 34). In front of the



Fig. 36. The Temple of Apollo (p. 27).

steps leading up to the Temple stands the great altar on which the burnt-offerings were placed. When we return to the Forum we at once notice the gauging-table with the standard measures (the original is in Naples) with openings beneath, which can be closed or opened to let the measured fluids or corn run out (fig. 37). Next to this is a dilapidated chamber which is now supposed to have been a sale-room, and north of this a public lavatory, so situated as not to be overlooked from the Forum. An edifice of uncertain purpose (Prison? Treasury?) ends this side of the Forum, which is united with the Temple of Jupiter by a wall pierced by a door.

Of other sanctuaries there are in Pompeii the Temple of Fortuna in the wide mainstreet leading northwards from the Forum, placed at the corner of the Street of Nola (here too the temple is approached by a flight of steps, on a landing in which stands the altar, see fig. 38); and also, in the Street of Stabiae, the small temple of Zeus Meilichios (this name belongs to it according to an Oscan inscription found at the Gate of Stabiae). In this during the building of the temple of Jupiter the deities worshipped in the latter sanctuary had found refuge. Then there is the Temple of Isis near the *Forum Triangulare* (fig. 39). This according to the inscription over the entrance had been rebuilt after the earthquake, at his own cost, by the six years old N. Popidius Celsinus (i. e. wealthy freedpeople who wished to obtain for their son a position of greater distinction than they themselves could assume must have done this in his name). In consequence of this Master Popidius Celsinus received the title of Town-Councillor.

Besides the flight of steps in front the temple was approached by means of a secret staircase, serving no doubt to give the priests access to the temple unseen by the multitude of worshippers of Isis. The small building on the left of the temple, the so-called *Purgatorium*, contains a staircase which most likely led to a reservoir filled with water from the Nile which was used in the ceremonies. In front of this lies an altar approached from the side, and on this altar at the time of its excavation were found ashes and remains of sacrifices. On the right near the entrance is a walled up cavity which con-

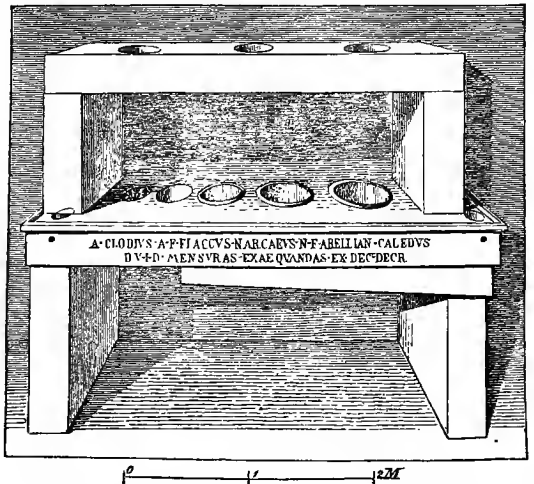


Fig. 37. Gauging Table from the Forum (p. 29).



Fig. 38. The Temple of Fortune (p. 29).

tained the ashes and remnants of burnt fruits, undoubtedly the remains of sacrifice. It may here be mentioned that in front of the temple there was found



Fig. 39. The Temple of Isis (p. 29).



Fig. 40. The smaller Theatre (p. 32).

a tablet of hieroglyphics which had nothing to do with the worship of Isis, and therefore served only as an imposition; also that at the time of the erup-



Fig. 41. The larger Theatre (p. 32).

tion the temple was shut; in the ashes from Vesuvius there was preserved so exact an impression of the door with its three leaves that a drawing of it could be made from the impression.

In the open space behind the Tribunal of the Basilica the latest excavations (since 1898) have resulted in the discovery of a temple which certainly was dedicated to the guardian goddess of the Roman colony, Venus Pompeiana. At the time of the catastrophe of the year 63 it was thrown down, and was



Fig. 42. Scene from a Comedy. Mosaic of Dioscurides (p. 32).

to have been completely rebuilt, as the building stones lying around indicate. It would assuredly have been the largest and most splendid sanctuary of the city, if the outbreak of Vesuvius had not prevented the carrying out of the plan.

Of first rank among the other public buildings are the two theatres, which closely connected with each other lie between the *Forum Triangulare* and the Street of Stabiae (a broad flight of steps designed for festive processions leads from the *Forum Triangulare* to the Theatres. The smaller theatre (fig. 40), formerly roofed over, served probably for musical performances, while the larger (fig. 41) was employed for scenic exhibitions. Of these figure 42, an

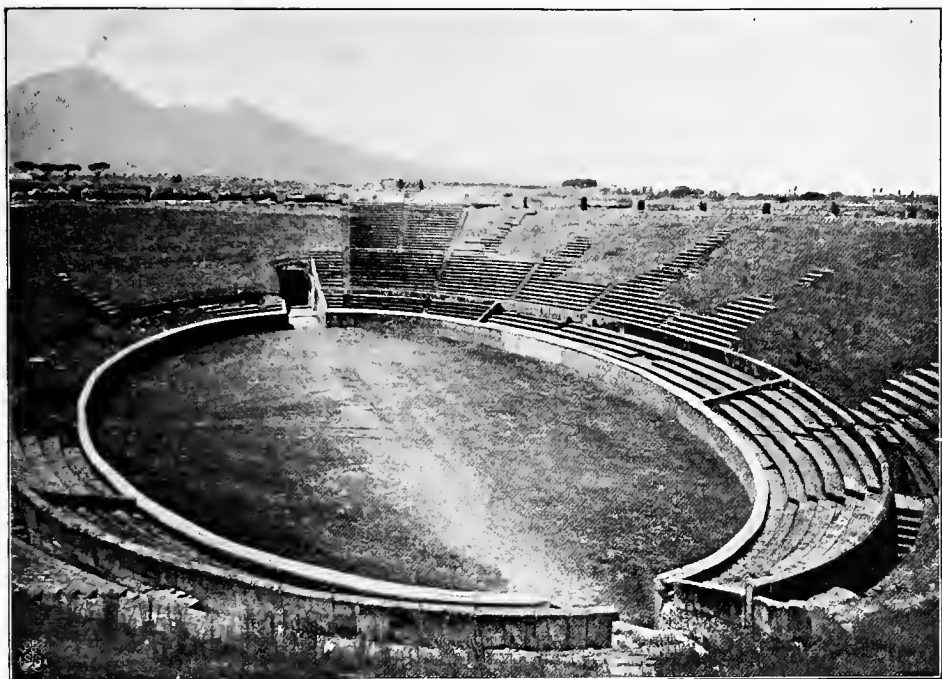


Fig. 43. Interior view of the Amphitheatre (p. 34).



Fig. 44. Barracks of the Gladiators (p. 36).

extremely fine mosaic from Pompeii may perhaps serve as a specimen. It is to be observed that, as in the case of most theatres, the seats have at the back a hollow for the feet of those sitting above. The broad low steps of the lowest row were utilised for the arrangement of *bisellia*, that is wide seats properly intended for two persons, the use of which was a privilege of the Decurions. Above, on the edge of the enclosing wall, stones are to be seen which served to carry the masts from which awnings were stretched for protection against the glare of the sun. It is to this that the promise *vela erunt* refers in the advertisements of the theatre.



Fig. 45. Weapons of Gladiators (p. 36).

Together with the theatres should be named the amphitheatre, situated at the south-east extremity of the city, a building of very great size, which was calculated to meet the requirements of the neighbouring towns as well. Apparently it originally lay without the walls, and was included in the time of fortification only at a later period as forming a point of danger. Seen from without the building produces a comparatively mean impression (fig. 57), since to avoid having to raise the outer walls too high the arena or fighting place has been dug out (fig. 43). From the outside steps lead to the upper tiers, the lower tiers are reached by means of steps from a vaulted corridor which runs round the whole amphitheatre under the second tier. This is interrupted in the middle of both the longer sides, on the west by reason of a small entrance to the arena by which the corpses of the slain gladiators were dragged

out. To the arena itself two wide entrances led from north and south, one of which, the southern, turns at a right angle on account of its nearness to the city wall. At the northern entrance a small separate passage could be made in order to keep the spectators apart from the gladiators who passed in and out at this point. This was effected by means of a latticed partition, for which purpose stones with holes in them were used, which are still to be seen. Small dark rooms at the entrances, provided with very low doorways, may have served as cages for wild beasts. Here too, as in the Theatre, the steps



Fig. 46. Wall at the Stabian Baths (p. 37).

of the first row were broad and low, being intended for the arrangement of *Bisellia*. The wall which separated the spectators from the arena were found when first excavated to be adorned with paintings, which are now indeed completely destroyed, but are preserved in copies made immediately after their discovery. Without exception they represent scenes from the Amphitheatre, partly fights between wild beasts, partly combats of gladiators. (See fig. 56 as to which it is doubtful whether it was found in the amphitheatre; the gladiator standing on the right being badly wounded has let fall his shield; standing quietly he raises the thumb of the left hand to entreat the mercy of the people, for only if he looks death in the face unmoved can he hope to be granted his life; in our case his death seems certain, for his opponent steps up to him

with drawn dagger to give him the *coup de grâce*.) On the breastwork wall traces were still visible of a lattice by means of which the spectators were to be protected against possible attacks of the wild beasts in the arena.

In connection with the amphitheatre may be mentioned also the barracks for gladiators, situated to the south of the large Theatre (fig. 44). To all appearances the large space surrounded by columns belonged originally to the Theatre, and was intended to afford protection to visitors to the Theatre in case of rain occurring suddenly. But when the passion for gladiatorial exhibi-



Fig. 47. The Apodyterium (p. 37).

tions had so prevailed that even smaller cities thought themselves obliged to keep special bands of gladiators, the second row of columns that no doubt originally existed was done away with and in its place paltry cells erected for them. That we have to do with gladiators and not, as has been supposed, with soldiers, a garrison for Pompeii, has been indisputably proved by the discovery of gladiators' weapons (now in the Naples Museum, fig. 45 and 60) of paintings and *graffiti* relating to gladiators. The cells were raised in two stories, and in such a way that the upper were approached by means of a wooden gallery. In one cell on the west side a great set of fetters was found used for chaining prisoners; in the same room, but not as is commonly reported fastened in the fetters, some skeletons were found, those therefore of

prisoners who when the catastrophe came had not been able to escape. The surrounding columns are painted red and yellow, only the two centre ones of the east and west sides are blue, perhaps because these served as marks in certain military exercises.

The baths too, which played so great a part in the life of the ancients, must not be forgotten among the public places of resort. Of large Public Baths three have up to the present time been found in Pompeii, the so-called Central Baths, which at the time of the eruption of Vesuvius were still in course of

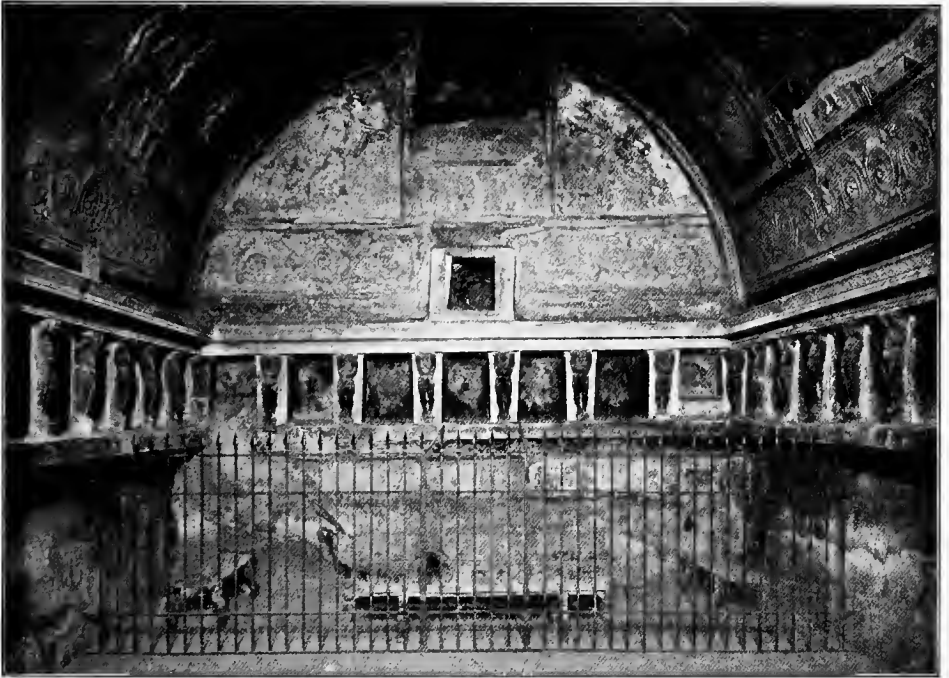


Fig. 48. The Tepidarium of the Forum Baths (p. 38).

construction, the Baths by the Forum, and the Stabian Baths, at the corner of the Stabiae and Abbondanza streets. These last named are the best preserved, and deserve on this account a more thorough consideration. We come first into a large courtyard surrounded with pillars, the Palaestra, devoted to gymnastic exercises; here there was a stone track constructed, for rolling stone balls, further a swimming bath (*Natatio*), with the dressingrooms appertaining thereto (fig. 46). The reliefs in stucco, which are preserved on the outer walls of these rooms, merit special notice. On the right of the principal entrance two doors lead to the men's bath, which consisted of the *Apodyterium*, where people took off their clothes (the niches served to keep them in, fig. 47), the *Frigidarium* or cold bath, the *Tepidarium* or lukewarm bath, and the *Cal-*

darium or hot bath. (Fig. 48 represents the Tepidarium of the Baths near the Forum; here the heating is derived from a large brazier presented by Vaccula.)

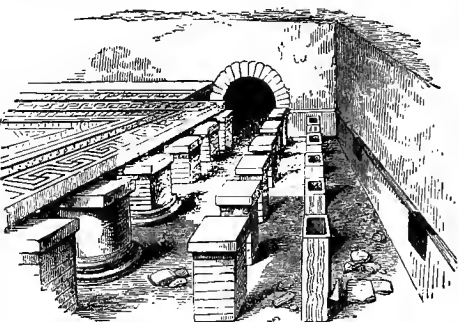


Fig. 49. Arrangement of a Caldarium (p. 38).

Both these rooms received their heating through the hollow pavement and hollow walls, i. e. the pavement rests on small pilasters about two feet high, and the walls are overlaid with tiles, which being provided with raised sidewalls form a kind of flue on the wall (figs. 49 and 50). By this method the heat introduced from beneath, could penetrate under the

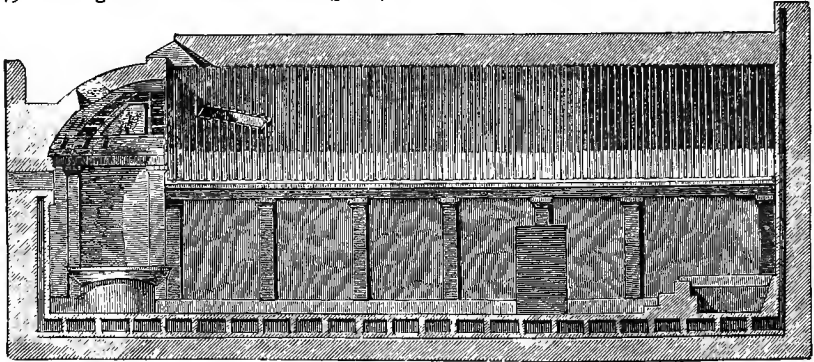


Fig. 50. Section of the Caldarium (p. 38).

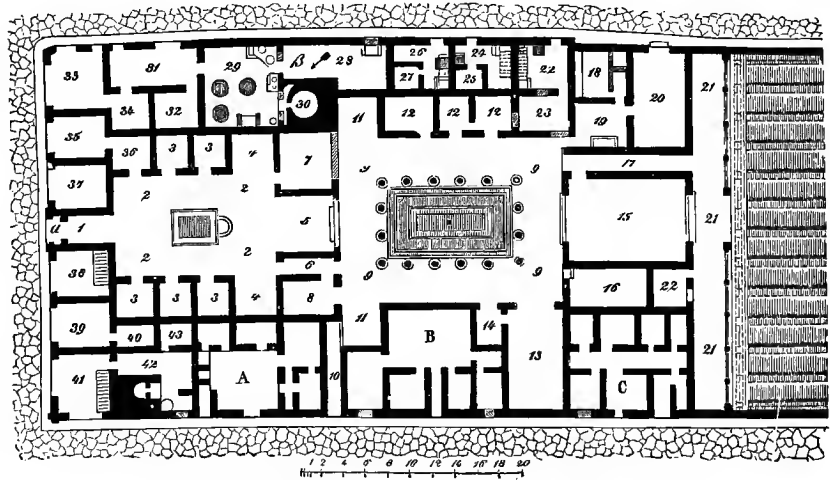


Fig. 51. Ground Plan of the House of Pansa (p. 39).

pavement and between the double walls. Of late it is true this way of heating has been disputed.

The women's bath adjoins the men's, with the same rooms required for bathing; between the *Caldarium* of the men's bath and that of the women's bath lies the furnace-room; here were placed three large caldrons for hot, tepid, and cold water. Of

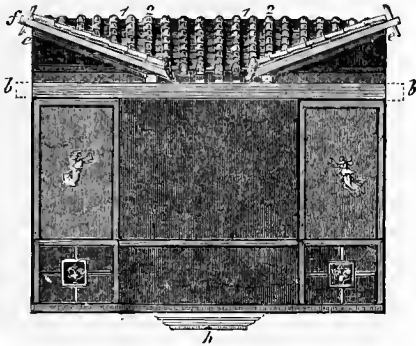


Fig. 52. Atrium Tuscanicum (p. 41).



Fig. 53. Cave Canem (p. 40).

such a furnace-room and the arrangement of caldrons an idea may also be formed from the well preserved bathing plant excavated in a Roman villa at Bosco Reale (where was made the great discovery of silverplate, now at Paris). This has recently been set up at Pompeii, in a small house behind the Temple of Jupiter in the street called Del Foro.

Besides these public bathing establishments there were of course also in the better class of houses private baths which show the same arrangements, though naturally more or less curtailed.

The private houses are of course, according to the wealth of the owners, of very various descriptions, and planned on a sometimes more, sometimes less imposing and costly scale, since here one, there another circumstance must have influenced the building of the house and altered its form. Something however remains common to all, and out of the variety it is possible to reconstruct the design of a standard Pompeian house. The house has in general the form of a rectangle of which the small side faces the street, see fig. 51. The door



Fig. 54. Doorknockers (p. 40.)

is in the middle of this side, and is flanked right and left by one or two rooms, which are either used as shops and then open outwards for their whole width, or are entered from the interior and form part of the house. Between these a passage leads from the door to the chief apartment situated behind, viz., the *Atrium*. This passage is called *fauces* or *prothyron*. In the superior class of houses the door is set back a little so as to leave a free space in front, called *Vestibulum*. Then there are usually two doors, one a



Fig. 55. Roman Dwellinghouse, Vista from the Atrium to the Peristyle (p. 42).

wide folding-door corresponding in size to the passage leading to the Atrium, and a smaller door at the side intended for the *Ostiarius*, or porter, who could thus refuse admittance to an importunate or unpleasant visitor, without exposing the interior of the house to the gaze of those standing before the door. A salutation such as *Have* or *Ave*, "Hail" inlaid in the threshold of the door, or a *Cave Canem*, "Beware of the Dog" with the representation of a dog in mosaic (fig. 53) is a not unusual ornament which meets the eye as one enters. A knocker on the door served to summon the *ostiarius*. The *atrium*, a room usually square, contains in the middle a rectangular tank sunk in the ground

for the reception of rainwater; for this an opening was left in the roof. Five classes of *Atrium* are generally distinguished. In the simplest, the *Atrium Tuscanicum*, the roof sloping inwards was supported by two main beams crossing the Atrium and two side beams resting on them (fig. 52; in the new *Casa* of Reg. V, Ins. IV the ancient construction of the roof of the Atrium has been re-erected). If the opening thus formed was to be large, or it was impossible on account of the breadth of the Atrium to leave the weight of the roof to rest only on two beams, pillars were placed under the four points of junction and on these pillars the beams were laid; this is the *Atrium Tetrastylum*. If it was desirable to make the aperture still larger, additional pillars were employed besides the four at the corners, so that regular halls with colonnades

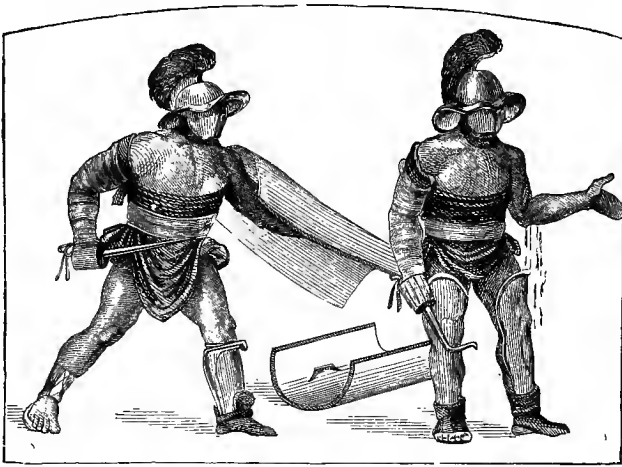


Fig. 56. Scene from the Amphitheatre (p. 35).

were produced (*Atrium Corinthiacum*). If the roof sloped outwards so that above the *impluvium* there rose walls supported by the principal beams or the pillars, the Atrium was called *displuviatum*, from the fact that in this case the rain flowed away outwards. Finally the *atrium testudinatum*, a very rare form at Pompeii, had its roof equally sloping outwards, but was devoid of the quadrangular opening. This opening is called *compluvium*; the name *impluvium* is given to the tank sunk beneath to receive the water, and out of which the water was conducted by pipes into the reservoirs under the atrium. For protection against the intrusion of unbidden visitors who might without difficulty let themselves down from the roof into the room through the *compluvium*, the opening could be closed beneath by means of an iron grating. On both sides of the *Atrium*, which receives its light from above, are placed mostly small chambers, storerooms or sleeping apartments; the last one on each side usually opened its whole width to the atrium and is called *Ala*. Here in Patrician

houses of distinction the representations of ancestors were generally placed. Opposite the entrance lies the *Tablinum*, usually opening with full width on the *Atrium*, and closed only by curtains (fig. 55). This was specially the room of the master of the house, here he kept his valuable documents, here he received visits, in front of the *Tablinum*; in the *Atrium* is as a rule the place for keeping the *Arca*, or strongbox, made of iron, often artistically decorated, and let into a huge stone, to prevent its being stolen (fig. 58). Past the *Tablinum* a narrow passage generally leads into the back rooms of the house, which, grouped around the Peristyle, an oblong quadrangular court surrounded by columns, comprising not only livingrooms and bedchambers, but also dining-rooms, often different ones for winter and for summer. These are for the most part rather small, sufficing only for the arrangement of the three couches



Fig. 57. External View of the Amphitheatre (p. 34).

around the little table, from which the *Triclinium* has its name. In this part a little on one side is usually found the kitchen with other rooms required for domestic purposes, and placed in close proximity to the kitchen for the sake of supply and discharge of water. The wealthier establishments have also one of the chambers lying round the Peristyle fitted up as a kind of domestic chapel for the worship of the *Lares*, if there is not a special *Sacrarium* erected in the *Atrium* for this purpose. Houses of more moderate pretensions content themselves with having their household gods, the *Lares* and the serpents sacred to them, painted in the kitchen above or near the hearth, in order to offer sacrifice to them there (figs. 59 and 62). From the Peristyle we pass on further to the garden, in which, where the owner was a rich man, there is likewise no lack of architectural adornments, airy halls and porticoes. Upper stories were generally in little favour, with the increase of population however they could not have been dispensed with. For the most part they were let, as a rule with the shops situated on the street, on which account stairs leading upwards are often found in the shops; in wealthier establishments the upper

chambers were allotted to the slaves. These upper stories, just as in our mediaeval towns, often project considerably over the street; one such projecting apartment, as was stated above, is well preserved (fig. 61).

How was the Pompeian house decorated? Let us begin with the floor. In most houses the flooring is provided with *opus signinum*, that is pieces of tile are pressed into a mass of stucco and then the surface is polished; in better houses their place is taken by mosaic, generally only black and white, and comprising only patterns and ornaments; more rarely a coloured picture is produced with smaller cubes in the middle of the room. Quite peculiarly rich in mosaics, and indeed such as artistically belong to the most splendid that have come down to us in this department of art, was the so-called Casa del Fauno, in which was discovered the famous Battle of Alexander, now in the Naples Museum (fig. 64). The irresistible onset of the Greeks who in spite of inferiority in number drive the Persians in headlong flight before them is expressed with unsurpassable power. Alexander whose helmet has fallen from his head in the impetuous attack has just transfixed with

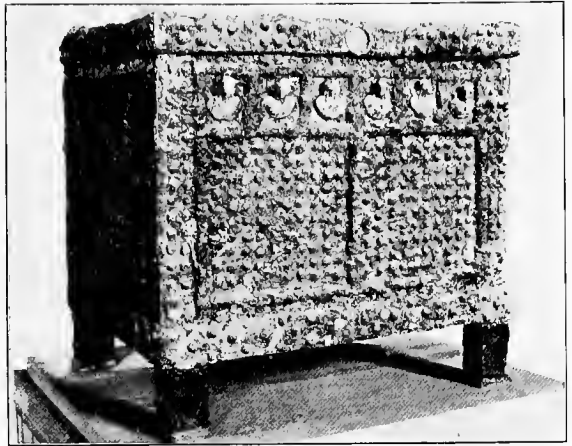


Fig. 58. Iron Strongbox (p. 42).

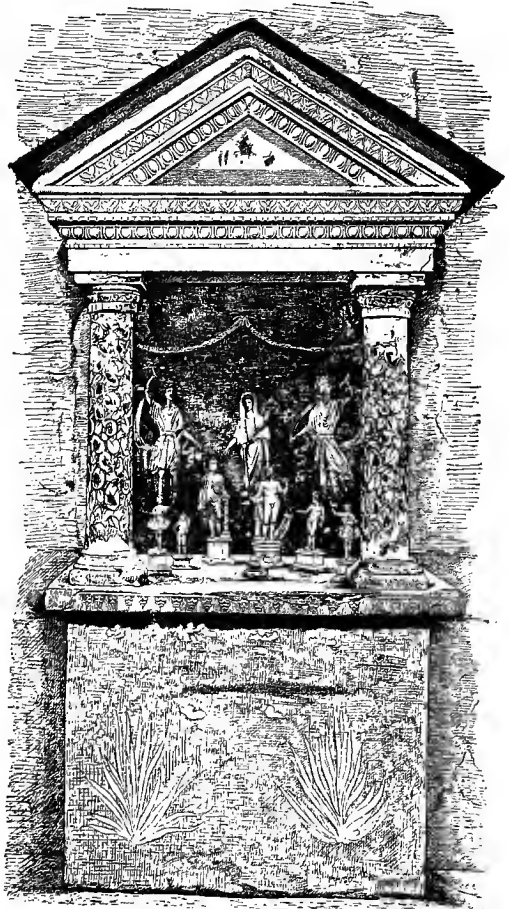


Fig. 59. Domestic Shrine (p. 42).

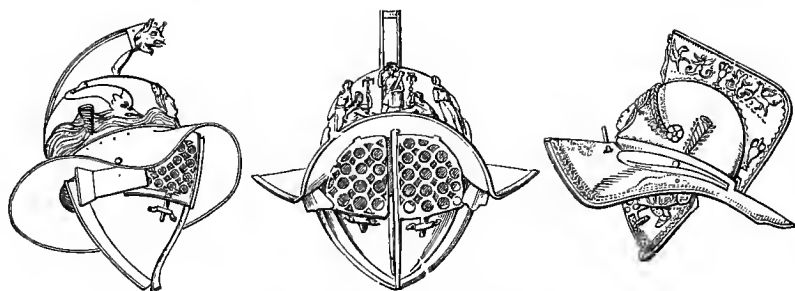
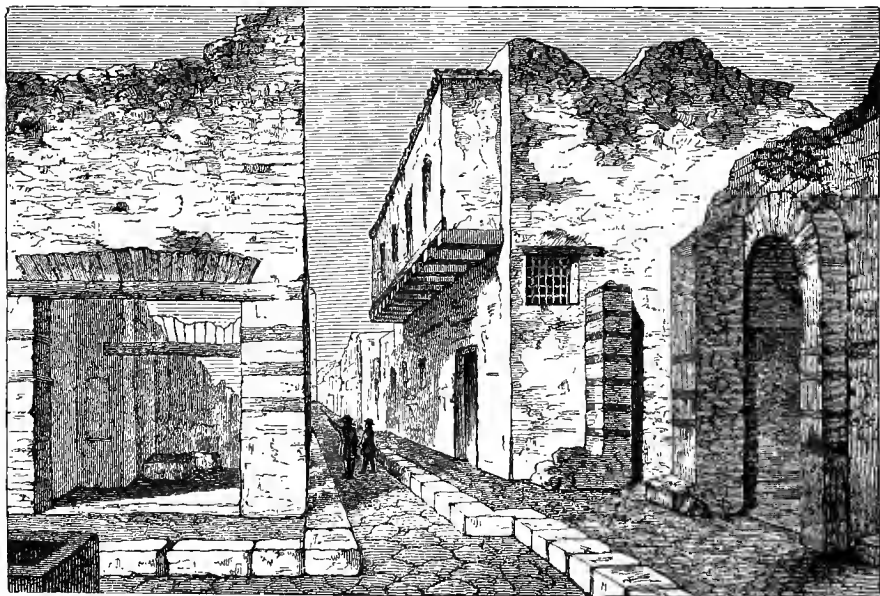


Fig. 60. Helmets for Gladiators (p. 36).

a powerful thrust of his spear one of the leaders of the Persian host, who was in the act of leaping from his dying horse and saving himself on a fresh one offered to him by a faithful follower. His fall arouses in the king who stands in his chariot, the deepest sympathy, so that in his sorrow for his general's death he almost loses sight of his own escape. His charioteer however thinks only of bringing the chariot and his lord to safety over dead and dying. From the same house comes also the mosaic threshold in the Naples Museum, a portion of which we give in figure 63. Leaves and fruits of all kinds are joined to a cylinder held together by rings and garnished with various masks.

Figure 65 recommends itself by remarkable fidelity to nature. A cat has seized a bird (apparently a partridge) with the intention of strangling it. The cat probably belongs to the species of wild cats, since cats as domestic animals

Fig. 61. House with *maenianum* (p. 43).

were not common among the Greeks and Romans before the fourth century of our era (hence is explained the fact that no skeleton of a cat has been met with among the ruins of Pompeii). Below two ducks are swimming, and mussels and other aquatic animals are represented. At Pompeii too mosaic had begun to be employed for the covering of walls, especially beside fountains. The paving of the ground with slabs of marble, a practice very common at Rome since the time of Sulla, seems to have been comparatively rare at Pompeii.

The eyes of visitors will be attracted by the walls even more than by the pavements. Although, as said before, the greatest number of the wall-paintings discovered have been cut out and brought to the Naples Museum, yet sufficient material exists in Pompeii also to form a judgment as to the effect of the Pompeian wall-painting, especially in the more recently excavated houses, in which the colours are still more fresh. (For the removal of wall-

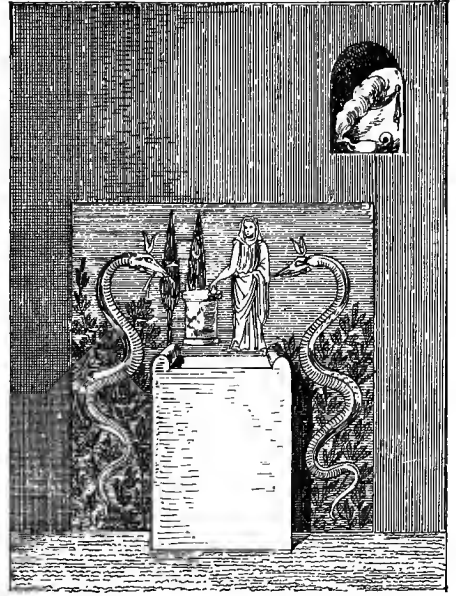


Fig. 62 Domestic Altar (p. 42).

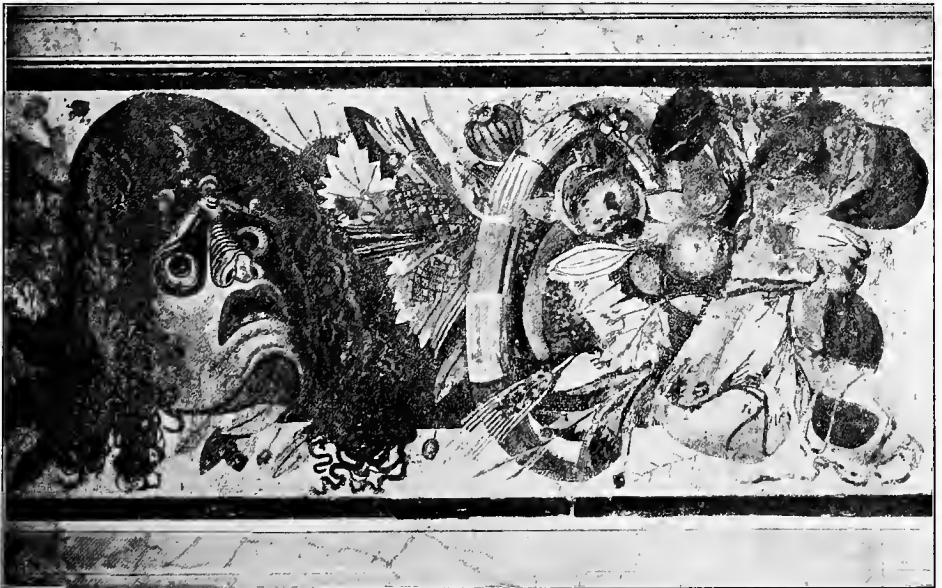


Fig. 63. Mosaic Threshold (p. 44).

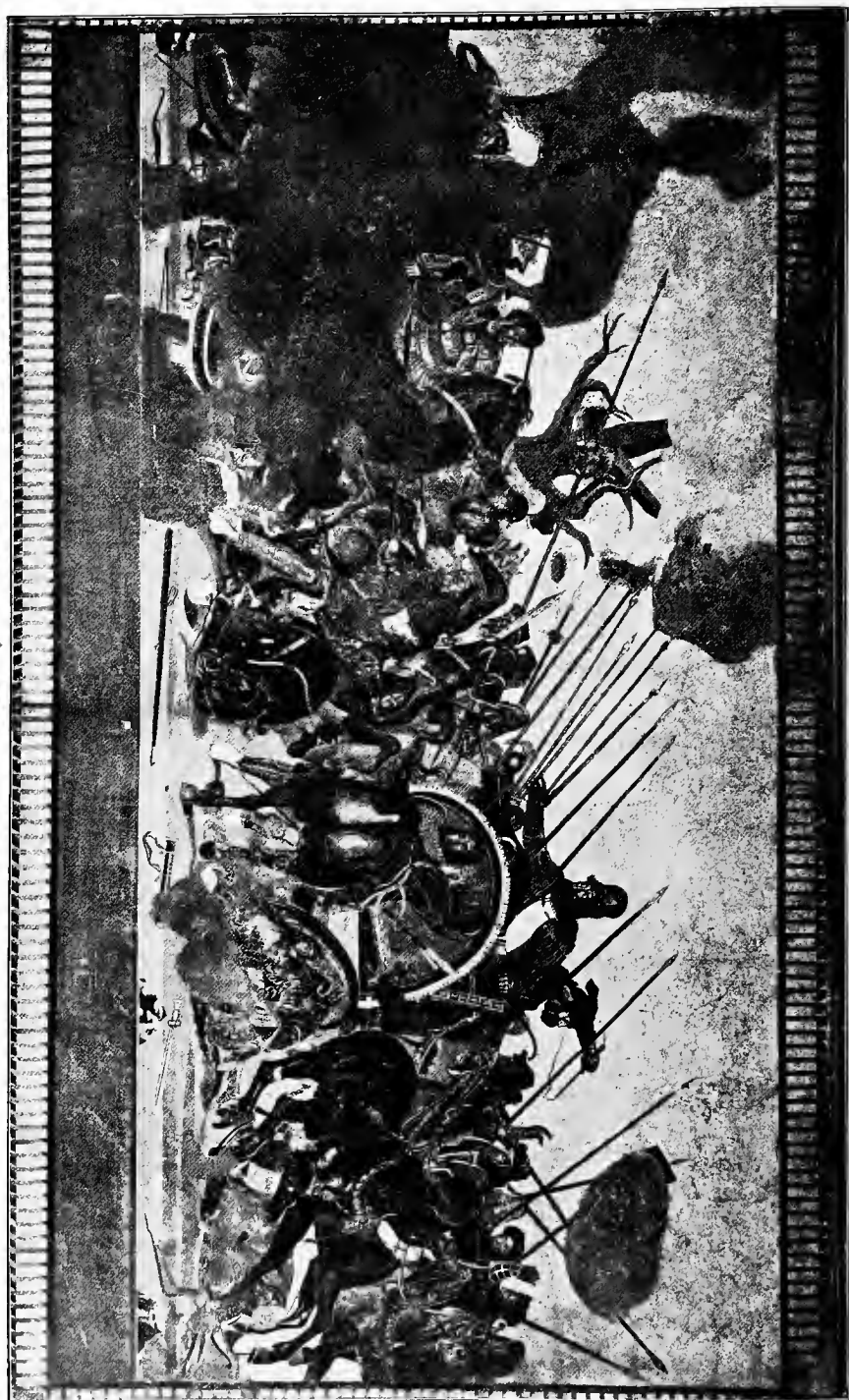


Fig. 64. Alexander's Battle (p. 43).

paintings a wooden frame is placed over and around the pictures, and the stones are taken away from behind till the stucco is reached; then plaster is poured in at the back of the picture, and so the whole becomes one single mass and can be removed.) We must not however forget that the rooms in which the paintings are found have at the present day a much more glaring light than in antiquity, a circumstance not without influence on the effect of the painting.



Fig. 65. Pompeian Mosaic (p. 44).

According to A. Mau four consecutive styles are to be distinguished

1. Pre-Roman Period: Imitation of marble incrustation by means of plastic stucco work; no pictures (fig. 66).

2. Period of the Republic: Imitation of Marble incrustation by means of simple painting, together with representation of architecture, not fantastical but as it might actually exist. This style is however but scantily represented at Pompeii

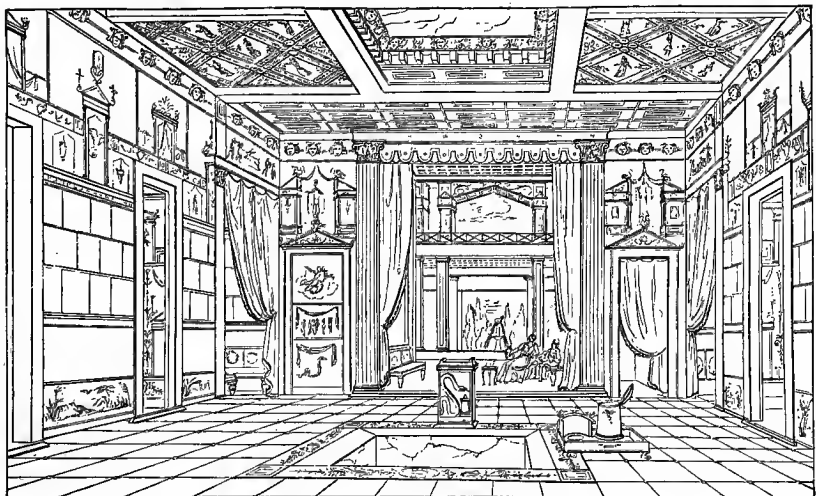


Fig. 66. Wall Decoration of the First Style (Casa di Sallustio) (p. 47).

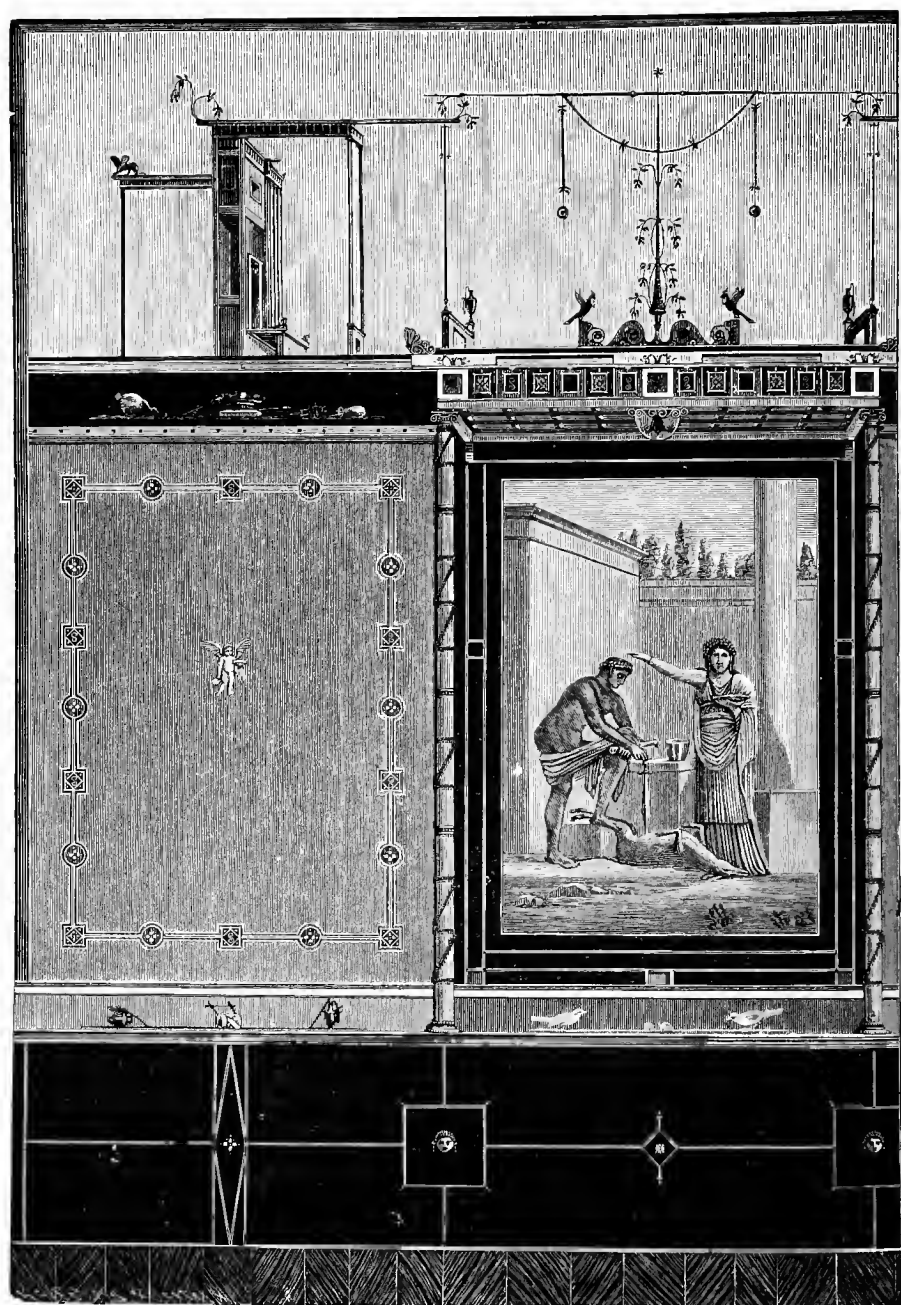


Fig. 67. Wall Decoration of the Third Style (House of Spurius Mesor) (p. 48).

3. Period of the Early Empire, to about fifty years after Christ:

Egyptianising ornamental style distinguished by beautiful and pure forms, and delicate, finely distinguished colours (fig. 67).

4. Ornamental Style of the last period of Pompeii, with special preference for architectural painting, fantastically slender and of a playfully ornamental fashion. The examples of this style are in Pompeii by far the most numerous (fig. 69).

Above the plinth of uniform shape the walls are for the most part divided into panels, which usually are painted alternately yellow and red; in their midst they have figures of various kinds floating in the air, women, satyrs, Loves, Victories and such like, or they are adorned with imitations of easelpictures, the subjects being taken from mythology. Numerous too are scenes from every day life, still more numerous landscapes; the historical motive is as yet only very rarely indicated. Very frequently mythological figures are introduced as engaged in the avocations of daily life in the midst of the fantastical architecture which covers the walls as ornament. The artistic value is naturally very different, but in general it must be admitted that the vividness of colour, the lightness of touch in creations which are due assuredly to no famous artist cannot be sufficiently admired. As to the process by which the wall-paintings



Fig. 68. Process of Plastering (p. 49).

were executed the most multifarious conjectures were formerly made; now on the contrary the view universally adopted is that we have to do almost exclusively with fresco painting, i. e. painting on fresh plaster, only that here and there recourse was also had to painting in tempera (fig. 68).

Some wall-paintings still in their original position will be dealt with later when we come to speak of the respective houses; a few examples out of the rich treasure removed to the Museo Nazionale in Naples may here suffice.

Figure 70 represents a painting which may rank as one of the most famous and the most frequently discussed, the Sacrifice of Iphigenia, probably a copy, though a feeble one, of a famous picture of an earlier period. Ulysses and Diomedes are holding the hapless maiden through whose sacrifice Aga-

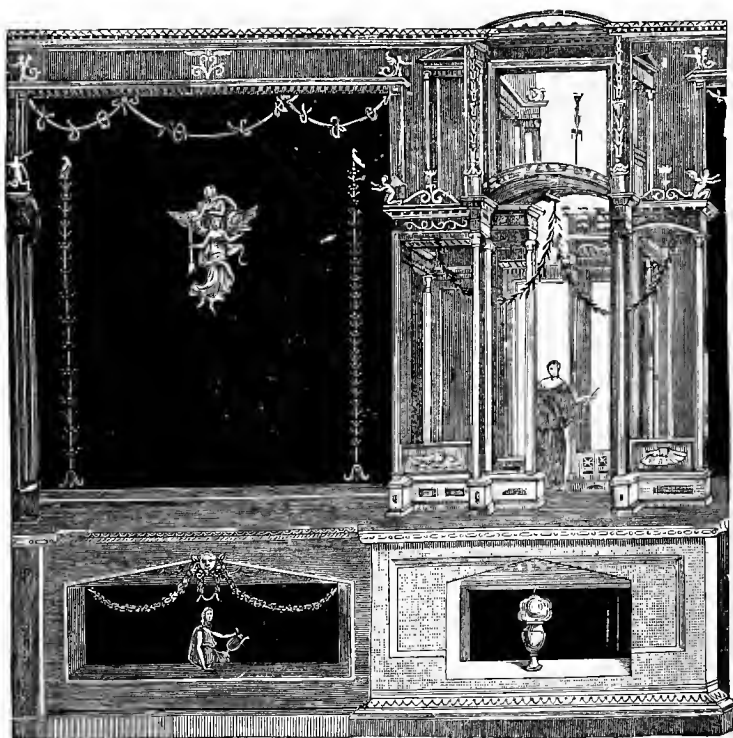


Fig 69. Wall Decoration Fourth Style (p. 49).



Fig. 70. Sacrifice of Iphigenia (p. 49).

memnon desires to appease the wrath of Artemis and to obtain a favourable wind for the expedition to Troy; they hold her ready for sacrifice before the image of Artemis standing on a column. Calchas the priest has already drawn the knife from its sheath to give the fatal stroke, but still he hesitates, as though he felt some scruple as to undertaking the cruel deed. Agamemnon



Fig. 71. Medea, from Herculaneum (p. 52). Fig. 72. The so-called Ephebus of bronze (p. 57).

stands aside, shrouded entirely in his robe, since as a father he cannot bring himself to look with his own eyes upon the carrying out of the sacrifice, to which as king and leader of the army he sees himself compelled. In the gaze which Ulysses directs to the image of Artemis we may read the reproach that she, the goddess, should demand such cruelty. Yet the merciful solution is prepared by the scene enacted above in the sky; there we see the goddess Artemis herself, to her hastens a nymph who brings the deer that is to fall

by the sacrificial knife in place of Iphigenia. Figure 71 is derived at any rate from a famous ancient theme, perhaps after a painting by Timomachos; this is the single figure of Medea, who sword in hand plans the murder of her sons. The sword is still sheathed, sunk in deep deliberation she has folded her hands, and pressed thumb against thumb, she is a mother who loves her

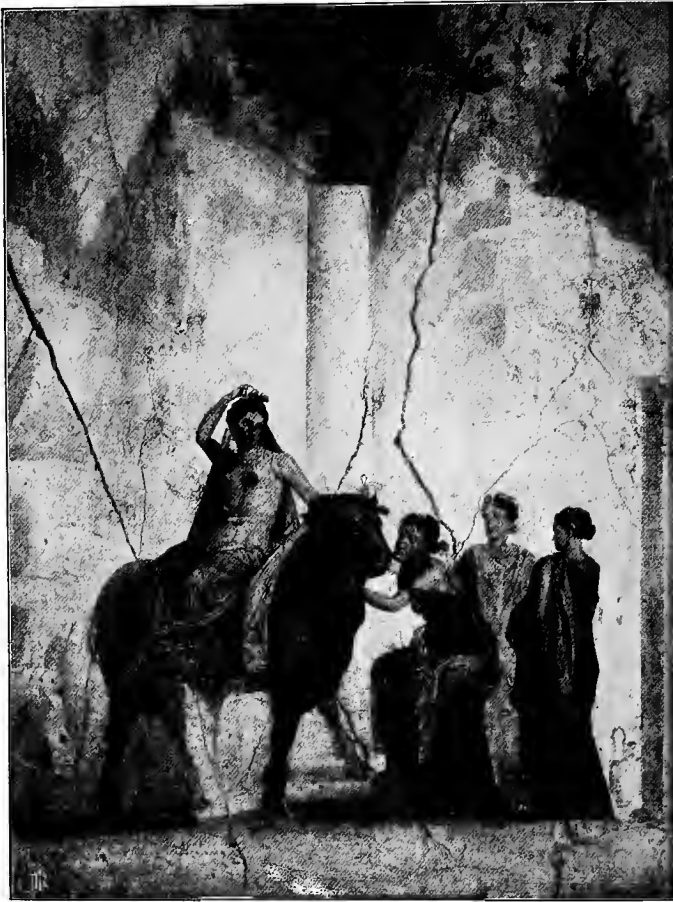


Fig. 73. Europa with the Bull (p. 52).

children tenderly, but she is also a wife who is bitterly sensible of every neglect on the part of her husband. Which feeling will gain the victory? Will it be gained by a mother's love which pardons everything, or by the jealousy that knows how to strike the husband in the most painful way through the slaying of his children? The conflict of feelings is undoubtedly expressed in a most striking manner in the picture. Figure 73 also represents a picture remarkable for excellent preservation, the abduction of Europa by Zeus in the form of a bull. Europa daughter of Agenor, sports with her companions on



Fig. 75. Paquius Proculus and his wife (p. 54).



Fig. 74. Mars and Venus (p. 54).

the shore of the sea, gathers flowers and weaves garlands. There a bull approaches them (Zeus had concealed himself under this form), who through his tameness gives the maidens courage to busy themselves sportively with him. They deck him with flowers, caress him, nay at last Europa becoming bold mounts his back. It is this moment that the painter has chosen to depict. Europa has lain down on his back, the girls are still playing with him, yet he is already striding forward, only a few steps and he is in the sea, and then will Zeus bear his sweet burden to Crete, and her terrified playmates will vainly stretch forth their arms after the king's daughter borne far away.

Figure 74 represents a subject often occurring at Pompeii, Venus united with Mars. Mars lays his left hand on the left arm of Venus, who resting

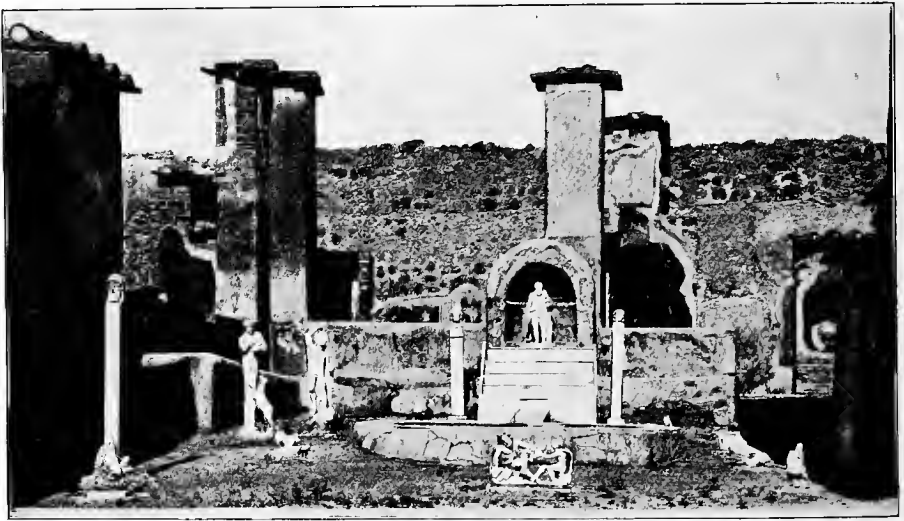


Fig. 76. Garden of the Casa di Lucrezio (p. 59).

at ease lays her left arm on the right thigh of Mars, who with his right hand raises the robe of the goddess so that the whole upper part of her person is uncovered. That the god of war has already quite forgotten his own peculiar mission, and is quite given up to love, is shown by the two Cupids, of whom the one is engaged in girding himself with the god's sword, while the other is trying his helmet on his own head. Figure 75 offers us a picture with quite a modern interest. The worthy baker Paquius Proculus has had his portrait painted with his better half, since photography has not yet been invented. But for this purpose it is not sufficient to have brought the external form into order, to have neatly smoothed the moustache, and to have crisped the little locks so that they curl daintily over forehead and cheeks and roll deep upon the neck, no, they wish their intellectual interests to be re-

cognised; therefore he takes in his hand a written roll, and she grasps with her left hand a diptychon, while with her right she holds to her lips the style to write on the waxtablet, as though in the next moment some brilliant idea would occur to her which she need only write down in order to be included for all time in the list of the intellectual Bluestockings. Just as in our own day many people get their portraits taken with books in their hands as though the study of literature formed their whole ordinary day's work.



Fig. 77. The Dancing Faun (p. 55).



Fig. 78. The so-called Narcissus (p. 56).

The decoration too of houses by means of statues of marble and bronze must here be briefly mentioned. It has already been stated that in the temples and public buildings numerous marble and bronze statues have been found. These discoveries can therefore be passed over here. As the most beautiful of the works of art which have been discovered in private houses may be mentioned the statue of the Dancing Faun (after which the Casa del Fauno is named) and the so-called Narcissus, found in a house of the Vico del balcone pensile. In the former (fig. 77) the artist has represented a comrade of the circle of Dionysos, full of Bacchic pleasure, turning in wild dance; it is a rough sensual comrade, whose half animal being is sufficiently suggested by

his goat's ears and the little tail that is just visible. The strained muscles show with what energy he gives himself up to the activity of the dance, while on the other side the unrestrained joyousness expressed in his countenance, and the freedom and ease he displays in the movement of the upper part of his body and his arms clearly reveal with what sportive agility he copes with the exertion. Almost more beautiful is the so-called Narcissus (fig. 78) a youth

just outgrown the years of boyhood, over whose left shoulder hangs the skin of a goat or a doe, who however is otherwise



Fig. 80. Casa del Balcone pensile (p. 59).



Fig. 79. Cupid with a Dolphin (p. 57).

naked except the feet which are clothed with elegant sandals. With slight movement of the arm he supports the left hand against the hip, and stretches out the right hand, while at the same time he bends his head to this side as though he were turning his attention to some distant sounds. People have chosen to see in this figure a Narcissus listening to the flattering words of Echo, but such a situation is nowhere to be found in the myth. Others suggest Dionysos playing with his panther; for this the doeskin and the wreath of ivy in the hair would be

very suitable, as also the beautiful sandals; but then we should have to suppose that the figure had already in antiquity been removed from its original base and placed on a new pedestal. For the enjoyment however which the work of art affords us the name which is given it is a matter of indifference, and this enjoyment will be experienced by every one who contemplates the beautiful statuette. Also the recently found statuette of a youth, completely plated with silver,



Fig. 81. Mosaic Fountain (p. 59).

(fig. 72) which in antiquity was altered into a lampholder, and therefore has experienced some damage, deserves careful inspection on account of its beauty.

While this figure was to be employed in the house for lighting purposes, both the others seem to have had their place at the fountain of the house, with which in a certain way they were connected, in that the relation of Satyrs and similar beings to springs is a well-known one in antiquity. In other places the marble and the bronze statues are employed actually as fountain figures, so in the case of figure 79, the bronze statuette of a Cupid who ex-



Fig. 82. Atrium of the Casa di Cornelio Rufo (p. 60).



Fig. 83. Bust of the Banker L. Caecilius Jucundus (p. 60).

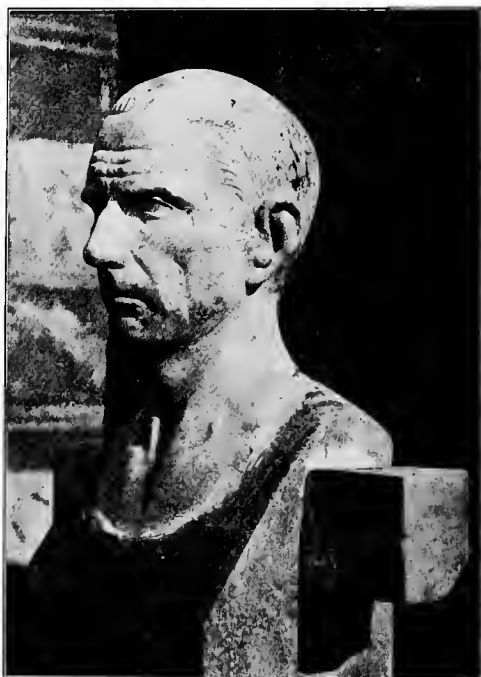


Fig. 84. Bust of Cornelius Rufus (p. 60).

erting all his strength holds a dolphin up high, from whose mouth the water flows. As to how such statuettes were grouped with fountains and how also in small houses an attempt was made to enliven the narrow space left for the garden by the erection of all sorts of works of art, a sufficiently clear example is afforded by the little garden of the Casa di Lucrezio (fig. 76). Here on both sides of the fountain niche in which stands a Silenus as distributor of water, double Herms or busts are placed which represent Bacchus with Ariadne. Of the other figures above all let the group standing in the foreground be mentioned, a group of a Satyr extracting a thorn from Pan's foot. A dainty motive too is that of a fountain figure (fig. 80) from the Casa del Balcone pensile. A boy whose dress falls down long over his back (in this way a support for the marble figure is obtained) stands in easy pose, while he lays his right arm on his head and stretches out the left hand with a mussel shell. From this shell trickled the water, and a more copious stream flowed from the waterpipe straight into the marble basin.

Mosaic is frequently united with sculpture in the ornamentation of fountains, for example in that of the Casa delle Fontana Grande (fig. 81). Here the fountain takes the form of a retiring arched niche, in which the water from beneath the

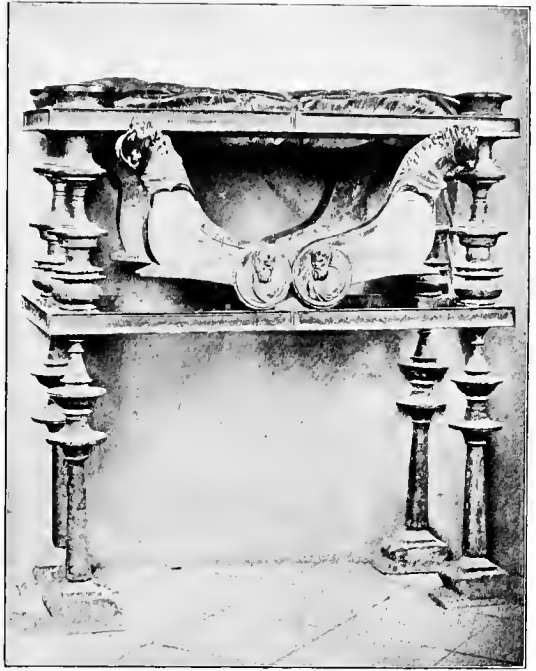


Fig. 85. A *Bisellium* (p. 62).



Fig. 86. Marble Table (p. 62).

mask of a water-god flowed out of an aperture in a broad jet over a flight of steps, while marble masks with wide opened eyes are placed on the piers of the niche.

Between the columns of the Peristyle, to judge from the wall-paintings, there were often placed also medallions hung on ribbons, the so-called *Oscilla*, now and then shaped like a *pelta* (i. e. as the shields of Amazons are commonly represented). These are sculptured in relief on both sides. None are of course found in their original position, but a whole series of such medallions, which were found lying on the ground, is exhibited in the Naples Museum.

An entirely different class of ornament is to be found in the Atrium; here sometimes a portrait bust of the owner has been found inserted in its pedestal, which in at least one instance is plainly designated as a dedication on the part of one formerly belonging to the house. Figure 84 represents the bust of C. Cornelius Rufus, an interesting work in marble, which clearly shows

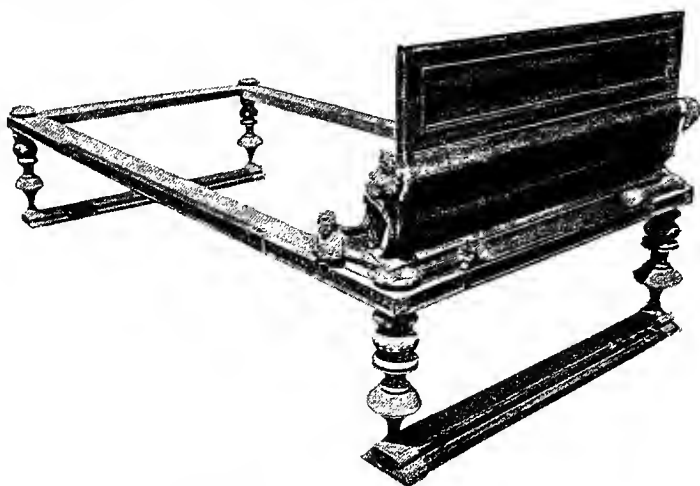


Fig. 87. Dining-couch of Bronze (p. 62).

how remarkably well the sculptors of the earlier Roman Empire understood how to seize and to reproduce the characteristic features of their sitter. The bust is let into a square pillar, from which, right and left, instead of arms, quadrangular stumps protrude, on which it was customary to hang wreaths as ornaments on days of commemoration. Figure 82 gives a view of the whole atrium with the bust, by which we are enabled to recognise the harmonious way in which this ornament fits into the whole surroundings. Still more striking perhaps in its effect is the bronze bust of L. Caecilius Jucundus (fig. 83:— the original is now in Naples), the Banker, in whose house was found the chest with waxtablets, of which mention has been made on another page. Here is a bronze bust which has been inserted in its marble pedestal, a dedication by the Freedman Felix to the Genius of his master (*Genio L. nostri Felix L.*). Many a one who has seen the bust in the Museo Nazionale, has, at a first glance, without knowing any more about it, been led to exclaim that he might

be off at once to the Exchange, so characteristically has the sculptor rendered his portrait. Friend Caecilius is certainly not handsome, so he cannot have been flattered by the artist, who has suppressed neither the broad outstanding ears, nor the great ugly wart, almost suggesting representations of Satyrs. But through the marvellous mixture of bonhomie which is stamped on his countenance and keen calculation and decision which are expressed in the closed lips and the glance of the eyes (unfortunately the pupils formerly represented by coloured smalt have fallen out) a personality has been success-



Fig. 88. A Symposium. Pompeian Wallpainting (p. 63).

fully depicted which carries in itself the stamp of genuineness. Caecilius Jucundus evidently knew full well how to feather his nest, but he was no mere miser who only brooded over his treasures, no, he not only prized very highly his cheerful enjoyment of life, but he also loved gaiety and good fellowship, and in the circle of his boon-companions he was ready to take a joke, and was himself capable of enlivening conversation by many a jest.

So much for the decoration that was provided for the house by painter and sculptor. How stands it then with the household furniture?

Our rooms are filled with a quantity of furniture, numerous tables, chairs, cupboards with every possible name and object, sofas, and whatever else pertains to modern housekeeping. Compared with all this the ancient house

would seem to us empty. In the first place cupboards for keeping clothes and the like are hardly to be found. To a great extent small rooms were made available for keeping movable articles by putting up shelves, but for clothes chests standing on the ground had to serve, which might be compared with our presses and trunks. They were the better suited for this purpose inasmuch as the dress consisted more of stuffs which did not assume their definite form as dress until they were put on. These trunks could at the same time be used as seats, often, as at the present day in the East, for reclining on. There were too regular seats, for the most part without backs, and like foot-stools; among them we ought particularly to mention the *bisellium* which properly could hold two persons, but as a special honour was granted by



decree of the Decurions to a single individual (fig. 85). Tables, especially show tables of costly woods, to display the ornamental table-service may have existed, but none of these have come down to us; on the other hand marble tables, generally placed close to the impluvium (fig. 86), have in many instances been preserved. Among them are some that can be raised at pleasure. They often have feet artistically shaped, the forms of all possible fabulous beings, griffins &c. being employed as ornaments. Such tables as we are accustomed to take

our meals at are no where to be seen, because the custom of the ancients

was to eat while lying down. The furnishing of a triclinium was as follows:— around a central point, of masonry only about a foot and a half in height, on which the table-top or tray was placed, stand three low couches abutting on one another at right angles, occasionally (in the open air) of masonry, otherwise of bronze (fig. 87), or of wood, on each of which three persons recline at meals; the fourth side is left open for the attendants. The arrangement of the couches can often still be seen by examining the mosaic floor. To one or other of the couches a still lower seat is frequently attached; probably for the children. The inner side of the *lecti* (for that is the name of these sofas) was as a rule somewhat higher than the outer; people got upon them from the lower side, and lay with the left arm on the cushions serving as a support in such a manner that the right arm was free to take the food to the mouth. The tables of masonry were generally without ornament, since they were co-

Fig. 89. Drinking-cup from Bosco Reale (p. 73).

vered by the tray with food; once only has an ornament been found in this position at Pompeii, a mosaic representing a death's head, a motive borrowed no doubt from the Egypto-Alexandrian custom of inviting people to brighter enjoyment of life by allusion to its fleeting nature and the nearness of death. When towards the beginning of the Empire round tables (*orbes*) came more generally into use in place of square ones, the three couches arranged at right angles around the table had naturally to be united in a single semicircular sofa corresponding to the circular shape now adopted for the table. Such a semicircular sofa received the name *Sigma* or *Siibadium* on account of its re-



Fig. 90. Foodwarmer (p. 64).

semblance to the Greek letter C. This style must—to judge from wall-paintings—have been usual in Pompeii, yet we are unable to point it out among the existing remains in the rooms. (Fig. 88 is from a wall-painting; this gives also the conversation of the guests at table: *facitis vobis suaviter*, you are having a good time, says one; another, *ego canto*, I sing; *est ita, valeas*, so it is, good luck to you, says the third.)

Of tripods, which in the ancient house formed part of the necessary furniture, beautiful shapes have come down to us, (cf. fig. 91). Tables then and chairs, chests and couches, with these the house furniture is pretty well exhausted; but one must include with them the movable stoves by which in winter some measure of warmth could be secured. Stoves, as we know them were non-existent in antiquity, as even now in the greatest part of Italy. If

it became cold, a brazier of charcoal was brought, as at the present day, at which people warmed themselves. (The best example of such a brazier is that dedicated by one Vaccula in the Baths, which may be seen in figure 48 behind the railing.) Richer folk had for this purpose also a special stove which could be carried from one room to another, as now in Paris, see figure 92. The question of heating, as that of chimneys in the kitchen, is for us northerners one of great importance, which however for the South plays no great part, as one can see any day at the present time. Apart from the resorts of foreigners, in which on practical grounds full allowance is made for the ideas and usages of people belonging to northern countries, the Italy of to day remains for the most part at the stand point of antiquity. There are no stoves and as few chimneys, because the fuel used is almost exclusively charcoal, which

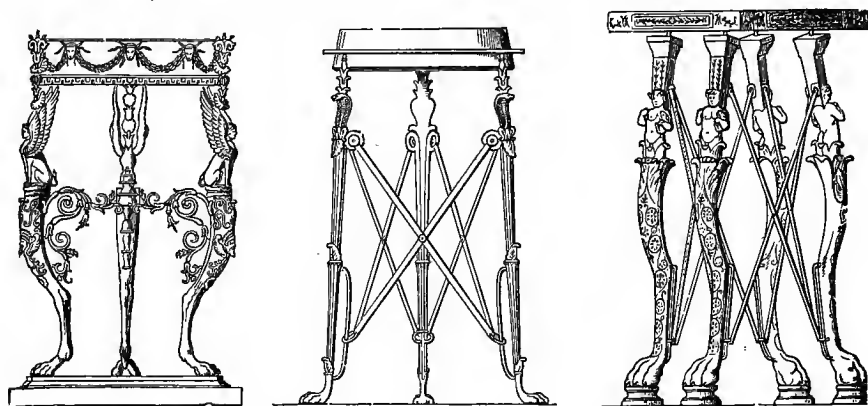


Fig. 91. Tripods and Bronze Table (p. 63).

kindled in the open air continues to glow without requiring a special exit for smoke. And if there is any smoke, it has to find its way where it pleases. This is the origin of the name *Atrium*, because everything became black (*ater*) through smoke. However we must not omit to mention that in some Pompeian kitchens a wide pipe or channel is provided, through which an escape to the street is allowed to any smoke that there may be, subject to its own good will. To suppose any such thing as an actual chimney (apart of course from baking ovens) would be mere wild imagining, there was in fact absolutely no necessity for such a thing.

We must consider charcoal as the fuel also for various utensils which served for the preparation of warm drinks, the so-called *Calda*, or for keeping food warm, and which certainly had their place not in the kitchen but in the diningroom or other apartments. One of such utensils (fig. 90) is garnished after the fashion of a fortress with towers at the four angles and battlements on the surrounding wall; while the interior served for the reception of charcoal

and for keeping food warm, the surrounding wall and towers were used for water, which at pleasure could be drawn off by a tap. On the other hand the vase represented in figure 93 is near akin to the Russian samovar; here a wide pipe is introduced into the body of the vessel, which could be filled with glowing charcoal in order to heat the liquid contained in the vessel. Or on the contrary if the liquid was to be cooled, all that was necessary was to fill the pipe with snow. Of course owing to the open pipe the liquid could in neither case be poured out, but had to be ladled out. For the preparation of warm drink as well as for the heating of food the apparatus represented



Fig. 92. Portable Stove (p. 64).



Fig. 93. Bronze Vessel for the preparation of *Calda* (p. 65).

in figure 94 was also undoubtedly employed. In this instance a high cask-like vessel is connected with a cylindrical one having a spout, while the enclosed space holds charcoal.

The question of lighting also merits some brief consideration. It has already been stated that the apartments on the principal floor had scarcely ever any direct light from the street, but received indirect light from the atrium or the peristyle. We are not however on this account to imagine them to have

been dark; the sun's power in the South is so great that even in the case of indirect light a very considerable brightness is attained; if the door-spaces were closed by wooden doors, or by curtains, still sufficient light fell into the room through an opening introduced above the door, or the doors and curtains were so arranged that the light above was not shut out. Artificial lighting was supplied by oil lamps, which must have been employed in great numbers, to ensure sufficient brillianey. Hence lamps, especially of course the ordinary terracotta lamps, are the most numerous of the objects found. Candelabra served

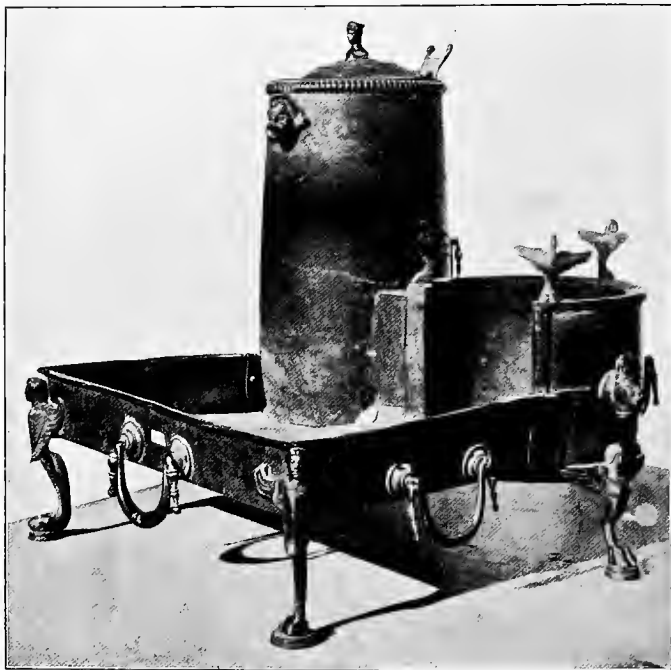


Fig. 94. Food-warmer (p. 65).

to support them, of these very elegant forms have been preserved. One of the most interesting is represented in figure 96, where four lamps, each with two wicks, hang down from a pillar raised on a basis semicircular in front. The candelabra also often take the form of trees, on the boughs of which the lamps are suspended, so for example in figure 97. Besides these there are lofty candelabra which spring from a basis usually supported by the feet of an animal, and rise to a considerable height in the form of slender columns; on the top, which generally spreads out as a calyx, there usually stood only one lamp with several wicks.

Next to the candelabra may be mentioned under the head of domestic utensils more or less costly vases, which were frequently displayed on hand-



Fig. 95. Silver Cups (p. 68).

some tables or the tripods described above. Of these too a great number have been found in Pompeii and deposited in the Museo Nazionale at Naples. Thus figure 98 shows a large vessel of bronze, a crater or mixing bowl, the elegant twisted handles of which are fastened to the body of the vase by means of a winged Medusa mask. That its purpose was merely ornamental is shown by the circumstance that it is placed on a separate basis supported by lion's claws. A more bowl-like vessel, also supported by lion's claws, is

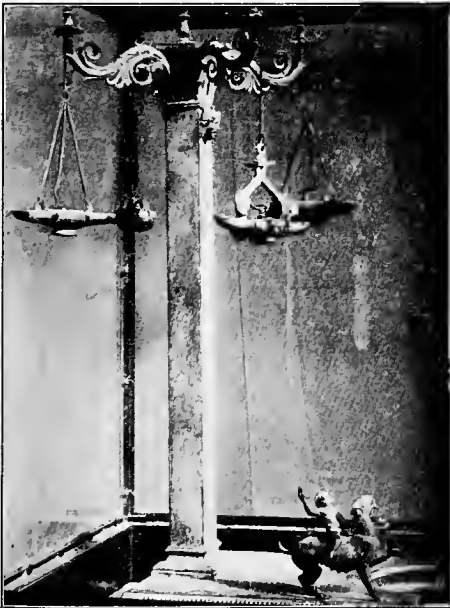


Fig. 96. Candelabrum (p. 66).



Fig. 97. Candelabrum (p. 66).

represented on page 107. — On each side of this two united bodies of lions connected with serpents are employed as handles. The jugs in figure 99 display different shapes, in the one the handle is formed by a soaring bird with broad bill (a swan or perhaps a goose), while an eagle sits enthroned above the mouth; in the other the body of the vessel consists of a head with eyes separately inlaid, but now lost. Numerous too are the ornamental vessels of

silver. Two cups famous above all are represented in figure 95, on one side of which is placed a male centaur, on the other a female. On their backs are seated Eroles (Loves). Although both cups are without doubt intended as companion pieces which belong so to speak to the same set, yet there are distinctions in details. These cups, so finely chiselled, are provided with a smooth lining inserted specially for the reception of the liquid, a circumstance illustrating a well known passage in the speech of Cicero against Verres. There it is stated that Verres in Sicily had in preference to everything seized the silver vessels, that he had not however set so much value on the silver, but had restored the cups *emblemata* or *sigillo avulso*. Now the *emblemata* or *sigilla* are nothing else than the outer cases adorned with work in relief, which were united by solder to the smooth inner cases.



Fig. 98. Bronze Vessel (p. 67).

If we would form a more accurate estimate of the valuables with which the show tables (*abaci*) were loaded, we can avail ourselves of a recent discovery not indeed made in Pompeii itself, but yet in its entire character belonging to Pompeii. In Bosco Reale, a small town situated nearer Vesuvius, where in ancient times there seems to have been a sort of suburb of Pompeii, a villa had been discovered in 1894 on the estate of Cav. de Prisco, buried under the

ashes from Vesuvius, and in this every chamber was found in an undisturbed state. In one apartment, the storeroom, there were found large vessels full of corn and pulse, in another place the explorers came upon a great heap of agricultural implements, a furnace for baths was unearthed, in which all the water pipes with their taps were preserved (the same that is now placed in position behind the Forum), in short everything was found intact, exactly in the condition (except of course changes brought about by length of time) in which the villa was on the 24th of August in the year 79. But still greater treasures were destined to come to light from the villa. On the 13th of April 1896 the skeleton of a man was suddenly discovered: he had fallen with his



Fig. 99. Silver Jugs (p. 68).

face on the ground, stifled under the hot showers of ashes which pressed upon him from every side. In his convulsively clasped hands he grasped bracelets and a long gold chain; many gold coins with the heads of the Emperors from Augustus to Vespasian, several of them still quite fresh as if they had just been issued by the mint, lay scattered near him on the ground. He had sunk to the earth before a little niche, in which he had doubtless just laid down a part of his burden, and where he had wished to put also the remainder that he was carrying, in order to protect all from unbidden intruders.

In the niche itself, wrapped in a piece of coarse woollen stuff, lay a great treasure of silver, which through the liberality of Baron Edm. de Rothschild has reached the Louvre. It falls into two categories, in the first place such vessels as can be designated objects of use (these however also merit careful

observation on account of the fine ornament that appears on them); and secondly a series of cups, bowls, and other utensils which are adorned with artistic representations. Though the others are also interesting we can here deal only with the latter of the two classes, so far as representations of them are available. Chief among them is a bowl that in size and shape compares best with the Minerva bowl of the Hildesheim Treasure. In quite free form there raises itself from the ground as a centrepiece the bust of a goddess who



Fig. 100. The Tutelary Goddess of Alexandria (p. 70).

wears on her head the spoils of an elephant, so that the trunk projects over the centre of her forehead and the tusks on both sides over her temples. She is clad in a light chiton with many folds, fastened over the arm by numerous studs; the overlapping portion of the chiton is gathered together at the breast into a roll in which appear ears of corn with grapes and all kinds of fruit. In her left hand the goddess holds a cornucopia containing bunches of grapes, pomegranates &c., in her right a Uraeus serpent. There is no question that the tutelary deity of Alexandria alone can be intended by the figure (fig. 100).

A second bowl has as its central ornament the upper portion of a man's

body boldly projecting from the surface, which may be noted as extremely characteristic. The shortcropped hair lies closely on the head, the large ears protrude, many a wrinkle furrows the brow, clearly marked crow's feet enable us to infer that the subject is pretty well advanced in age. The cheeks have fallen in, and so leave the cheek bones standing forth in strong relief. The attribution of the figure to the Emperor Claudius is assuredly groundless, still

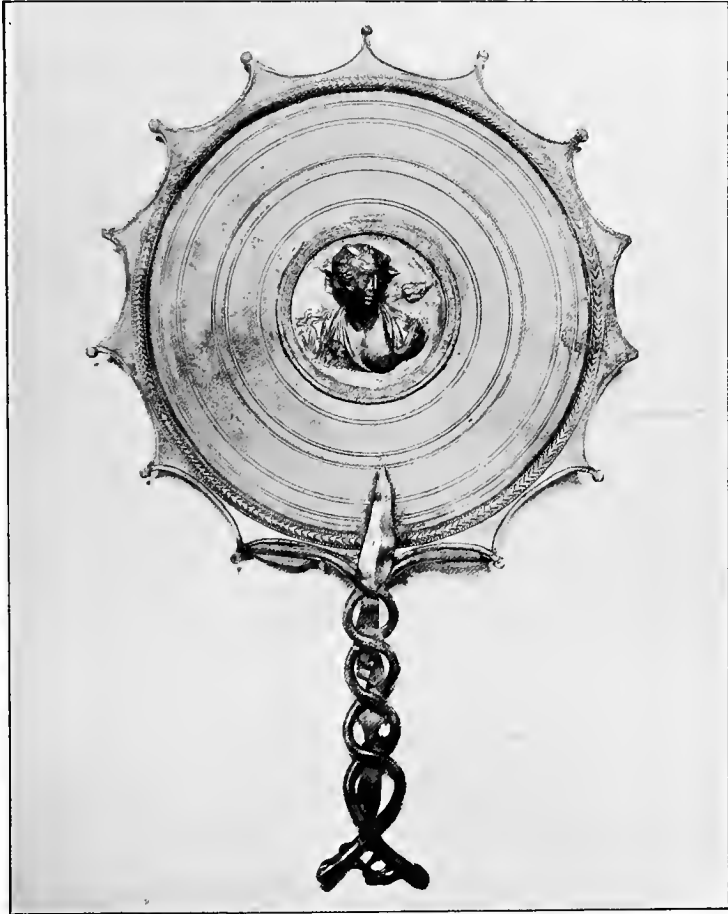


Fig. 101. Mirror with the Bust of Ariadne (p. 71).

the features remind one of members of the House of the Claudii, and above all this one thing cannot be questioned that we have to deal with a Roman and no Greek. Of the companion bowl with a woman's bust the centrepiece has come to London. On the other hand the Louvre has secured two hand mirrors once belonging to the *mundus muliebris*, the toilet apparatus of a Pompeian lady; one with elegant handle formed of twigs intertwined bears as



Fig. 102. Cup with Olivewreath (p. 73).

an ornament in the middle of its back a wonderful bust of Ariadne (fig. 101); the head slightly inclined towards the left arm is crowned with a wreath of ivy, and the drapery leaves free the left breast shaped with wondrous beauty. A second mirror bears as ornament for the back (the polished front always serves as the actual reflecting surface) the representation of Leda with the swan. Leda almost nude is seated on a rock, and while she supports herself on the rock with her left hand, holds out with her right a bowl to the swan standing before her.

Besides these there are comprised in the treasure four eggshaped cups



Fig. 103. Cup with Still Life (p. 73).

with large handles rising above the rim, and twisted feet, two of which have the exterior adorned with storks in low relief which are seeking food in the neighbourhood of their nest, while both the others represent the life of cranes, how they search for food, struggle over their booty, and engage their rivals with powerful blows of their beaks. Other vases remind us of the great bell-shaped vessel of the Hildesheim treasure. From a graceful calyx grows up a flower-stem divided into joints, on which as they spread out are introduced groups of animals fighting, while elegant arabesques springing from flower cups fill the body of the vase with their charming windings and twinings. Of



Fig. 104. House of Pansa (p. 75).

wonderfully fine execution also are two low vessels, each provided with two handles, round the body of which twine two olive branches with berries. (Fig. 102.) Other cups are ornamented with so-called "Still Life" (fig. 103); others have allusions to literary efforts. There we see skeletons of poets as Euripides and Menander (fig. 89), or philosophers as Zeno and Epicurus in various actions, with inscriptions appended which show the connection. One and all preach the doctrine of Epicurus, enjoy life while you may, life passes away only too quickly. The placing of such scenes on vessels destined to minister to the keener enjoyment of life is for antiquity no unusual thing; I need refer only to the above mentioned mosaic of a death's head which served

as the ornament of a table, and to the well-known scene from Trimalchio's Banquet (in Petronius), who has a silver skeleton with movable limbs brought upon the table, and invites his guests to brighter enjoyment of life with the words "Alas for us poor wretches! What a nothing we are! Like this skeleton shall we all be as soon as Orcus carries us off; so let us enjoy life while we may!"

Fine tables laden with such and similar vases must have been found in every one of the better class of houses in Pompeii, so they could not be passed over in describing the furniture. Yet some may miss in the catalogue of fur-



Fig. 105. Bakery with Mills (p. 76).

niture the mention of looking-glasses. In Pompeii however these would be sought in vain. There were indeed mirrors enough for the toilet, as we have seen in the treasure from Bosco Reale, but only hand mirrors, mostly of metal, occasionally, as it seems, also of glass, yet always only so small that even if fixed on a stand they are to be treated as articles of the toilet, not as constituent parts of the furniture. We may suppose that refined luxury in individual cases may have led to the employment of larger mirrors (cf. Lessing, *Rettung des Horaz*), but these things have nothing to do with Pompeii, to judge at least by what has been found there.

Now that we have gained an idea of the Pompeian house in general and

of its equipment, it is possible to examine more thoroughly individual houses of special note. We begin with the Casa di Pansa, or, as the house has been officially named from a painted inscription, which has now disappeared, the Domus Cn. Allei Nigidi Mai. For two appellations have usually to be distinguished, a popular one, often due to the presence of people of rank on the occasion of the excavation (e. g. in the case of the Casa dell' Imperatore di Germania), or derived from special objects discovered (Casa del Fauno); frequently too the electioneering inscriptions which are written on the houses have led to (unauthorised) conclusions as to the owner. On the other hand



Fig. 106. House of the Tragic Poet (p. 76).

the second, the official appellation, is founded on the discovery of seals or inscriptions within the house that allow of a conclusion as to the former possessor. The so-called House of Pansa then (fig. 104) is situated in the Street of Nola, opposite the Baths. It displays a façade of tufa, of the Samnite epoch, with unusually lofty doorway, which runs back from the street and so forms a *vestibulum*. Through the doorway we catch sight of the *Atrium* with its very deep *impluvium*, and behind this the *tablinum*, from which two steps lead to the peristyle. The tufa columns of the peristyle are of the Ionic order, but by a coat of stucco were turned into Corinthian. Behind the peristyle an entrance leads to the Kitchengarden, the beds of which were still discernible

at the time of the excavation. A large portion of the ground pertaining to the house is taken up by shops and a bakery with three mills. It is worth while to examine such a bakery somewhat more in detail.

Every bakery was connected with several mills, in which was prepared the flour required for baking. Each mill consists of a conical support (*Meta*) and upper part forming a double funnel (*Catillus*); the latter is so placed over the supporting cone that the upper cavity serves to receive the corn as it is poured in, while by the rubbing between the lower funnel and the fixed cone the grains of corn are reduced to powder. That the turning may proceed more easily the external double funnel rests by means of a cross bar of wood upon an iron point fixed in the cone beneath, at the narrowest point of the *catillus* holes are made in which are fixed bars by means of which the turning of the mill is effected by a donkey. For this reason the ground round about is paved.

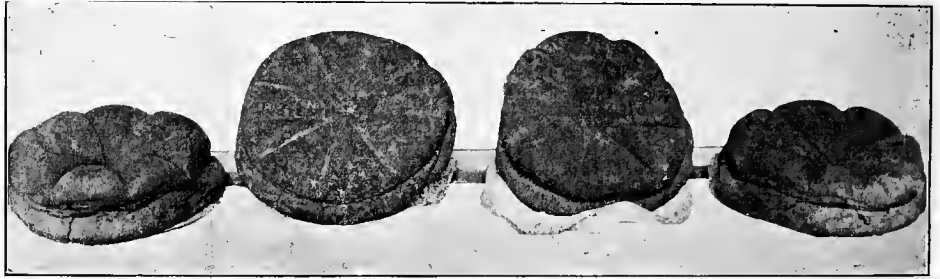


Fig. 107. Pompeian Loaves (p. 76).

Near the space in which the mills stand is the oven, and by this is seen a hollow for the reception of water (fig. 105); to the left was a room in which the bread was put into shape. Here are also often remains of a peculiar contrivance for the kneading of dough, a cylindrical vessel of lava in which the dough was kneaded by means of a roller turning round an iron rod. Shelves on the wall, of which there are still to be seen traces served to display the baker's wares. It may here be remarked that in the villages of Sardinia at the present day mills are in use which correspond almost exactly to those at Pompeii, and also that the machine for kneading dough is still employed in a similar form at Palermo. From a well closed baking oven eighty-one loaves were taken which naturally were somewhat stale, inasmuch as they were put into the oven as early as the 24th of August. 79! (Fig. 107.) Some of them are exhibited in the museum at Pompeii. Next to the House of Pansa comes the House of the Tragic Poet, which plays a part in Bulwer's romance as the house of Glaucus (fig. 106). It has its name from a painting wrongly explained as a rehearsal (in reality the myth of Admetus and Alcestis is re-



Fig. 108. Fullonica (Fulling-mill) (p. 78).

presented), and also a Mosaic relating to the theatre. On account, however, of the magnificent paintings found in the Atrium which refer to Homeric themes

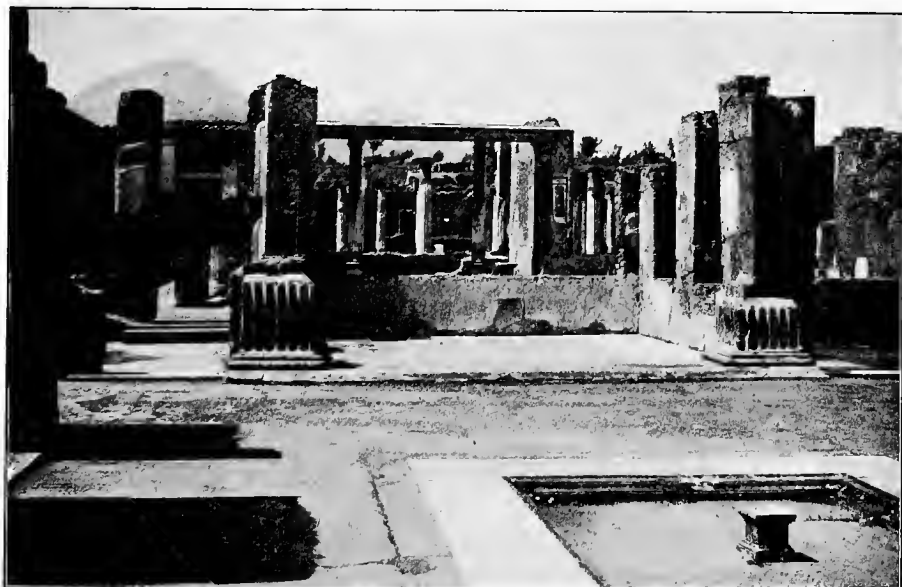


Fig. 109. Casa del Fauno (p. 80).

(the carrying off of Briseis, Zeus and Hera on Ida *etc.*) it is also called Casa Omerica. Here the photograph is taken from the Atrium; the fountain close to the impluvium is seen in the foreground, behind, a step higher, is the tablinum, with mosaic ornament, opening with its whole width on the peristyle. There is still to be seen the little chapel of the Lares in which a statuette of Silenus was found. From this house comes the Sacrifice of Iphigenia, a painting represented on an earlier page.

Bordering on the house of the Tragic Poet is the Fullonica, the house of a fuller, where the arrangements necessary for carrying on the trade are so completely preserved and so clearly illustrated by wall paintings that one can form an accurate idea of the process of fulling. In figure 108 is given a pic-

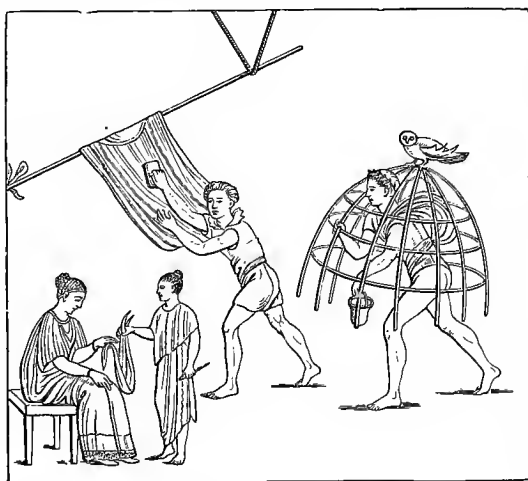


Fig. 110. The Fuller at his Work (p. 78).

ture of the second fulling-mill situated in the Street of Stabiae. In the atrium are preserved the marble table and the troughlike basin into which fell the stream of water; in the peristyle beyond the tablinum we have a glimpse of the vats of masonry in which the cleansing of the woollen stuffs took place. In the small entrance which near the tablinum led to the workroom was found at the time of the excavation a great mass of whitish argillaceous earth (*terra fullonica*), which was used for the cleansing of woollen stuffs. The pictures of the other Fullonica (fig. 110) inform us as to the process itself. Vats placed in niches are seen, standing in which the fullers partly wash the material partly tread it with the feet. Beyond we see a workman carrying a frame like a crinoline (on this the clothes were spread to be bleached with sulphur), while another brushes or cards the garment hung up on a bar; beneath on the left sits a woman who seems to be giving a girl instructions as to the treatment of a piece of cloth. Another painting represents the press with which the



Figs. 111 and 112. Casa dei Capitelli colorati (Casa d'Ariana) (p. 81).

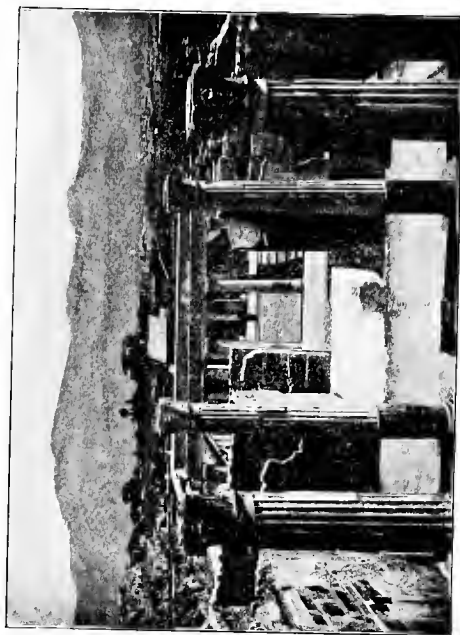


Fig. 114. Casa del Imperatore di Germania (p. 82).



Fig. 113. Casa del Centenario (p. 81).

woollen material when washed was smoothed; it is exactly like those in use at the present day.

If one follows the Street of Nola further towards the East one soon comes to a house which may be designated as one of the most famous and best preserved of those in Pompeii, the Casa del Fauno (fig. 109), so named from

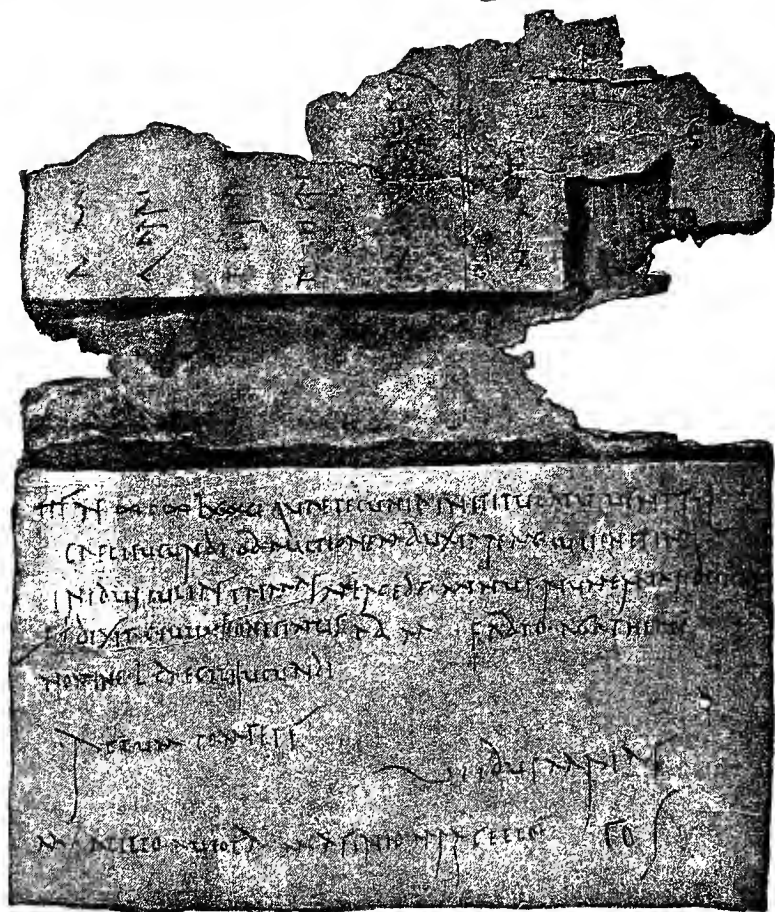


Fig. 115. Wax-tablet from the House of Caecilius Jucundus (p. 83).

the bronze statue of the dancing faun found therein (fig. 77). In the footway before the threshold the visitor is greeted on entrance with the word *Have* (Hail!). The house has two entrances with two *Atria*, of which the one here represented, the principal Atrium, may serve at the same time as an example of the *Atrium Tuscanicum*, inasmuch as no columns are placed around the impluvium as supports for the beams of the roof.

The house is decorated in the first style, that is to say its decoration consists of an imitation of marble slabs. It is a curious fact that the walls are

covered with sheets of lead beneath the stucco to keep all dampness from it. Paintings are not to be found here; on the other hand the house was rich in valuable finely executed mosaics, among which is to be specially mentioned the greatest of all mosaics, Alexander's Battle. It was in the chamber opening upon the peristyle, the red columns of which are visible in the illustration beyond the tablinum. The columns seen behind belong to a second peristyle embracing the whole breadth of the house, which has taken the place of what must be supposed to have been originally a garden.



Fig. 116. House with several stories (p. 83).

The Casa dei Capitelli Colorati, also called Casa d'Arianna, is placed obliquely with regard to the Casa del Fauno. We pass from the Street of Nola first into the garden, which is surrounded by a colonnade (figs. 111 and 112); next comes the peristyle with the sittingrooms. The house has received its name from the fact that in the last period of Pompeii the capitals of the Ionic columns dating from the Samnite period were newly covered with stucco and painted.

One more house in the Street of Nola deserves special attention, the Casa del Centenario, so entitled because it was excavated on the occasion of the celebration of the eighteenthundredth year after the overwhelming of Pompeii (fig. 113). Here also are two *atria* with a large peristyle behind, which had

a low railing between the columns as may be seen by the incisions in them. The claim of this house to rank among the most important properties in Pompeii is established by the discovery of many paintings and statuettes of bronze and marble, as well as of ample baths, for warming which the heat from an oven was employed, besides a Shrine of Lares of some importance, in which was a small portable altar. Here too was discovered the picture given on an earlier page, which represents Bacchus entirely made up of grape clusters, in close proximity to a mountain, in which may be recognised the present Monte di Somma before the eruption of Vesuvius.



Fig. 117. Kitchen with Hearth (p. 84).

To the north of the Casa del Centenario lies the Casa delle Nozze d'Argento, also called Casa dell'Imperatore di Germania, because the house was excavated in 1893 on the occasion of the Silver Wedding of the King and Queen of Italy in the presence of the Emperor of Germany (fig. 114). The Atrium is *Tetrastylum*, that is the roof beams rest on four columns which are excellently preserved; behind comes the tablinum with a mosaic pavement, and thence one reaches a peristyle which is in an equally good state of preservation.

Here too let there be described a house in the Street of Stabiae, the little garden of which adorned with statuettes has been mentioned above (fig. 76).

The house has received its name from a painting representing a letter with the address of Marcus Lucretius, *M. Lucretio flam. Martis decurioni Pompei*; on the left of this is represented a *diptychon*, a doubled waxtablet with the style for writing, on the right, beneath, an inkpot with pen. The house of Lucretius had many well preserved paintings of the last period of the city. Together with this letter the waxtablets may also be mentioned which have been found in the house of Caecilius Jucundus. Figure 115 represents such a tablet.

From another point of view the house depicted above (fig. 116) is noteworthy. As said above on p. 6 the citywall is on the west and southwest sides for the most part broken down and its place taken by houses. Since these houses thus overlapped the wall and descended to the level of the plain below, they gained at the back an additional story on this lower level; and the top of this story formed a terrace from which a marvellous view over plain and sea could be enjoyed. And so many more houses in Pompeii might be examined in detail, were it not that the very abundance warns us to observe due moderation. — We must not however leave Pompeii without taking sufficient notice of one more house, a house that on account of the good condition in which it has risen out of the ashes from Vesuvius, and on account of its great number of paintings, and the decoration of its peristyle will leave a lasting impression on every beholder. This is the house of the Vettii only recently excavated, in which everything that could be left has been left in its original position, in order to produce the most complete idea of a Pompeian house.

The new house lies to the east of the so-called Casa del Labirinto, and is entered from the east side, the Vicolo which represents the continuation of the Vicolo degli scienziati. We first enter the vestibulum (fig. 118 at *a*). To pass hence into the ostium proper persons either availed themselves of the wide opening principal door, or were admitted through a smaller sidedoor on the right. Thence they stepped into the Atrium (*c*), in the centre of which is placed the impluvium with a wastepipe passing into the street; right and left are seen large slabs of stone with remains of the iron chests let into them, the strongboxes of the master of the house. Right and left of the ostium two small chambers open on the atrium, so also on the west of the two strong-

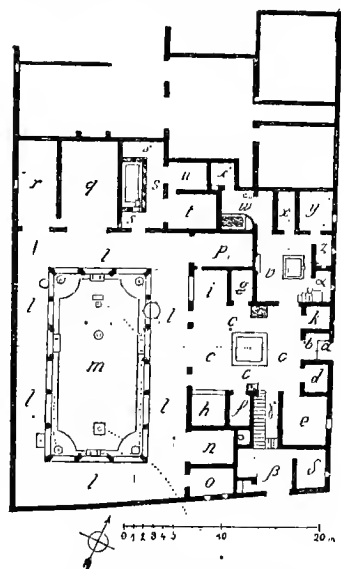


Fig. 118. Plan of the House of the Vettii (p. 83).

boxes are situated the two *alae* and a chamber by each strongbox, one of these chambers, however, has in later times been cut off from the atrium by a low wall, and turned into a kind of storeroom. But here ends the symmetrical arrangement of the atrium; while on the left an apartment opens widely on the atrium as a winter triclinium, on the other side appears the entrance to a second atrium provided with its own impluvium, and at the back with the shrine of the Lares. On this small atrium open several rooms intended for the slaves, and therefore left without ornament; there too lies the kitchen with wide hearth of masonry, on and near which have been found a large number (fig. 117) of utensils serving for boiling and grilling &c. The little room, that could be entered only from the kitchen, evidently the cook's room,



Fig. 119. Love on a Crab (p. 86).



Fig. 120. Love with Dolphins (p. 86).

is now kept under lock and key, on account of the somewhat objectionable paintings with which this household dignitary had had his apartment adorned.

On the other side of the atrium also follow rooms for the household; there, close to a staircase by which the upper story was reached, a passage leads to two chambers of uncertain destination. Noteworthy is a fountain beside the staircase, by means of which the water could be drawn directly for the upper story.

Out of the atrium in front of which in this instance no *tablinum* is placed, we at once pass into the peristyle, the principal apartment of the house, the portico of which is supported by seven columns on the longer sides and four on the shorter; by this the garden is enclosed. On the southeast, in the first place two rooms open on the peristyle, and on the north two others, of which

one, the large Oecus, is a principal apartment of the building, further on the east is a triclinium. From the peristyle a small suite of rooms is also accessible, which, not without plausibility, have been designated women's apartments; here again a small garden is found. Let this suffice for the orientation of the discovered chambers. How then as to their decoration?

The possessor of the property has evidently set no store by the decoration of the pavement, for the better class of mosaic has nowhere been employed, but the floor consists almost exclusively of stucco in which small bits of marble have been inserted. All the more richly are the walls ornamented.

Just as we go in (to say nothing of smaller pictures) there is seen on the pilaster at the entrance to the atrium a Priapus. Pictures of this kind were usually placed just at the entrance of a building in order to avert disaster and the evil eye. The walls of the atrium, owing to the numerous openings leading from it to the surrounding rooms, are almost entirely broken up into mere pilasters, which however display a style of painting systematically arranged. Above an imitation of marble reaching to no great height, rises the yellow plinth, in which are inserted pictures on a red ground; there we see boys bringing dishes with fruits, others playing with parrots or guinea fowl, carrying glass jugs and dishes; another raises the cover of a vessel to spy curiously into its contents, again another tastes the contents of the vessel entrusted to his care, others seem equipped for a festival, they are clad in gala fashion and decked out with garlands, they hold garlands too in their hands. Above this plinth there next comes a small field of black, displaying Cupids in their merry pranks as imitators of human pursuits. Here one has harnessed a ram to a chariot, another has his carriage



Fig. 121. Candelabrum, Wall-painting (p. 86).

drawn by two dolphins (fig. 120). A sacrifice to Fortune too is offered by the little rogues with all earnestness; again a duel between two hero Loves is depicted with every truth of detail; bestriding goats and armed with shield and lance they charge each other, but while one at full gallop couches his lance against his adversary, the latter, causing his steed to swerve, seems to avoid the blow; two other Loves attend the duel on foot. Another picture must certainly contain the continuation of this warfare; one has fallen with his steed, and in this helpless condition is sorely maltreated not only by his original opponent, but also by his seconds, while his own second has made off. Again a race is represented, but as fiery coursers dolphins are harnessed



Fig. 122. Hero and Leander (p. 87).

to the chariots. A highly droll effect is produced by a Cupid mounted on a crab (fig. 119) and another on a locust, who urges his steed on with whip and rein. Then the Cupids are busy hunting butterflies, in short every pursuit of adult and child is imitated by them in their bright busy way, but with all the seriousness that the situation demands. Above the moulding adorned with masks and lionheads by which the upper part of the wall is divided from the lower, there follow now in an upward direction red (partly burnt black) stripes, with columns and candelabra (fig. 121). The vases out of which these grow are apparently richly adorned with reliefs. Behind them are introduced balustrades, to which steps lead up; above they support large hoops, on which figures are seated. A somewhat larger wall surface is preserved only behind the strongbox on the right, here is seen above the plinth a hunting scene

on a larger scale. Hounds are pursuing a wildboar and a bear, others have pulled down a stag; then comes a stripe with two Psyches, who bring fruits in baskets and empty them into other baskets.

The little room by the ostium displays in its plinth again an imitation of marble, above this the wall is painted yellow with white panels framed with green, in the middle of each of which is introduced a picture. On the wall lying to the left of the entrance is the abandonment of Ariadne on Naxos. The fair one deserted by Theseus at the bidding of the gods is, as it seems, just awaked from slumber. Astonished and terrified at being forsaken she lays her left hand on her chin, while an Eros in order to bring her to under-



Fig. 123. Cyparissus (p. 88).

stand her position points to the ship of Theseus speeding away with sail full set. The second picture is unfortunately destroyed, the slab of stucco bearing it was in antiquity fastened on the wall with a series of nails. The picture on the third wall represents the well-known adventure of Hero and Leander (fig. 122). Besides these more important pictures there are birds pecking fruit; above these comes a zone of water with fish and other marine fauna, crowned by architecture represented in perspective, on detached portions of which hanging baskets and drinkinghorns are introduced, and also wild beasts chasing one another. The room was once vaulted.

A richer decoration is to be seen in the paintings of the next room towards the south, a triclinium; here the plinth is yellow and ornamented with garlands, arabesques, hanging masks *etc.*; above come white panels, between

which rises architecture with seated and recumbent sphinxes. Of larger pictures only two are preserved; of the other two one was destroyed, probably before the eruption of Vesuvius, while the other fell a sacrifice to the diggers for treasure who after the destruction of Pompeii lawfully or unlawfully explored the abandoned houses, and for this purpose knocked holes through the walls. On the side opposite the entrance the wrestling match between Eros and Pan is represented, on the entrance side, Cyparissus and his hind (fig. 123). Above these panels decorated with pictures comes a cornice plastically constructed, higher still than this rise fresh architectural forms comprising in their midst a broad exedra, with the fore-part of a building approached by three steps. The central panels are devoted to the representation of Jupiter and his mortal favourites, there is seen on the right of the entrance Jupiter in youthful form seated on his throne, while the other walls show Leda, Danaë, and a third lady. But also the side panels, the out buildings made accessible by stairs, are decorated with figures mostly taken from the Bacchic cycle.

On the other side of the ostium the picture of the Lares (fig. 124) demands a brief notice. In the little temple supported by two Corinthian columns and crowned by a pediment stands the Genius holding patera and incense box. To right and left of him are painted the two Lares, who symmetrically carry in one hand a bucket in the other a drinkinghorn. Beneath them is observed the serpent that in many a curve approaches the altar richly furnished with offerings. The remaining apartments, with the exception of the cook's bedroom, are without painting.

The two cubicles lying west of the strongboxes have only unimportant decorations; both alae display a black plinth enlivened by green shrubs, and have above yellow panels with red borders, and having in the centre small representations of still life; of these a cockfight executed in a most lively style merits special attention. Beside a herm stands a table with a large vessel; there stand two cocks, preparing themselves for the fight; a third, the defeated one, lies under the table, while the fourth, the conqueror, proudly marches off to the right, with a twig of palm in his beak.

The peristyle has a black plinth decorated alternately with green plants and vases (the pyramids of ivy there represented are now imitated in nature in the garden of the peristyle). Above come alternately large black panels framed in red, and fantastic pieces of architecture on a white ground, which are bounded beneath by a yellow slab with green or dark red border. The figure compositions introduced in the centres of the panels consist for the most part of still life, to which fish, fowls *etc.* contribute material, though there is no lack of more important figures. To these belongs above all that of a thick-set man who sits beside a chest filled with books. Scientific efforts are suggested also

by the figure of a Urania, who represented as though in the act of imparting information, points with her staff to the celestial globe lying before her (fig. 142); otherwise the decoration of the hall is supplied by Satyrs and Bacchanals and the winged female figures so frequently employed in Pompeii, together with the attributes of various deities.

Much more important however than these wall-paintings of the portico are the sculptures which have been preserved in the enclosed garden (fig. 125). In



Fig. 124. The Shrine of the Lares (p. 88).

all four corners, and further at the second and third columns of the narrower sides and the fourth and fifth of the long sides there were once statuettes, twelve therefore in all, of which nine are still preserved in their original position (fig. 126), while two were removed to other parts of the building for repair. All these statuettes, of which two are of bronze, the rest of marble, served for fountains. The water either came directly out of them, or branch pipes of the aqueduct were so laid on to them that it seemed as though the water came from them; between them are placed several troughs and receptacles of marble, which by their graceful shapes and beautiful ornaments make a pleasing

impression. The conduit too, save for slight damage, was in such good repair that it has been found possible to renew the play of the waters by means of a reservoir placed on the roof. Marble tables between the columns and within the garden that is still quite clearly marked out in beds, as well as two ivy-encircled marble pedestals on each of which rests a double bust (fig. 127) contribute in no slight measure to make the whole peristyle most charming, and indeed a spot as yet unique in Pompeii.

A series of apartments too open on the peristyle, and in the first place

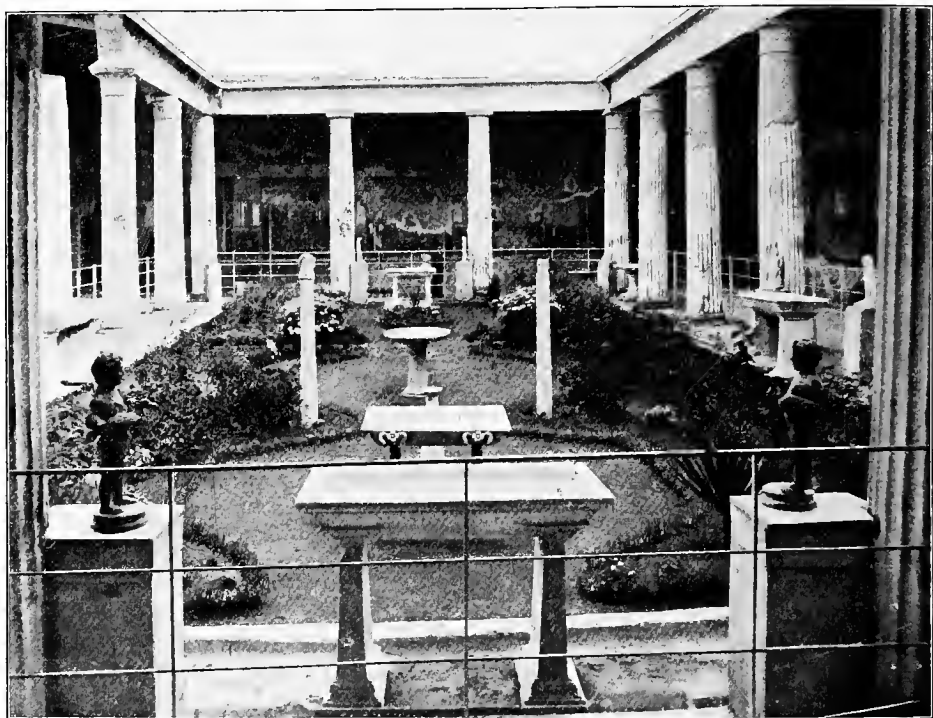


Fig. 125. The Peristyle of the House of the Vettii (p. 89).

a triclinium. On a low foundation of imitation marble rises the dark red plinth, over which again mounts a fanciful style of architecture, leaving space in the centre for a sort of canopy. The smaller pictures executed soberly in monochrome fall into the background behind the large ones occupying the centre of the wall. Of these large pictures the first is Hercules strangling the serpents (fig. 128). The child Hercules has seized both the serpents sent by Juno, and is throttling them, while his mother flies in terror, and Amphitryo, his earthly father, is in the act of hastening to the rescue. Yet the sight which presents itself to him checks any further action, he sees that the child needs no help against the wretched snakes: astonished and thoughtful he lays his right hand

on his chin, and he has every reason to be full of thoughts, for he could not have expected such bravery from his own son. Jupiter in the meantime has despatched his eagle to receive information as to his hero son. The subject of the second picture is the punishment of Pentheus. The third picture also is taken from a Theban myth, it represents the punishment of Dirce, and corresponds to the well-known group of the so-called Farnese Bull.



Fig. 126. Bacchus (p. 89).



Fig. 127. Bacchus and Ariadne (p. 90).

In like manner the corresponding room to the north of the *Ala dextra*, which also opens its whole width on the peristyle, displays rich ornament on the walls. In the plinth there is again an imitation of marble, above in the middle is a red panel with a large square picture, next is on each side a blue panel with the usual fantastic architecture; then comes on both the longer sides a white panel. In the centre of each of the three wallsurfaces a painting of larger

size is placed: first Daedalus and Pasiphae (fig. 129). The ingenious craftsman has prepared the wooden cow as commissioned by the spouse of Minos, and now the queen comes into the master's studio to inspect his work. The second picture treats of the punishment of Ixion. Mercury has delivered over the miscreant to punishment, and Vulcan is just fastening him to the wheel; vainly the mother or wife of Ixion implores Mercury to have mercy; for even if he on his own account were inclined to grant her prayer, yet this would be prevented



Fig. 128. Hercules strangling Serpents (p. 90).

by the presence of Juno, who in queenly state has appeared with Iris to take note of the due exaction of punishment (fig. 130).

While the connecting idea of both these pictures, viz unlawful love and its punishment, is clear enough, the third picture, the finding of Ariadne by Bacchus and his following, falls somewhat outside this range of thought. I believe however that critics have gone too far in their efforts to discover a harmonious unity of idea for the paintings of a room. That the owner of the house might often demand of the artist to see that a single harmonious train of thought was carried throughout a room, is of course easily understood, but on the other hand it is again quite clear that in the often great number of

rooms to be decorated the whole mythology was more or less drawn upon, and that frequently the number of subjects at command, and therefore chance, determined the choice of the pictures. So we cannot be surprised if we see the Deliverance of Ariadne placed with pictures treating of the punishment of unlawful love. Ariadne in her grief at being deserted by Theseus, whose ship is still seen in the distance, has sunk into a slumber that frees her from care: then Bacchus with his followers approaches, who will raise Ariadne to be his bride.



Fig. 129. Daedalus and Pasiphae (p. 92).

The side panels of this room also are adorned with paintings, which though of smaller proportions are nevertheless well worth our notice. These are oblong pictures of ships. Two to four strongly manned vessels are represented, which rowed at full speed hasten against one another, and by clever turnings seek to escape the enemy's onset, the dangerous blow with the ship's beak. On the shorter sides the corresponding positions are occupied by subjects of still life (birds with fruit, and so on). Above these come flying figures arranged in pairs, swinging garlands over their heads: they are probably intended for the Four Seasons; above comes again architecture with figures.

The most splendid room however and the most interesting in the house

is, next to the garden of the peristyle, the large Oecus, which is connected by a wide doorway with the portico, and by a small door with another chamber devoid of ornament. The groundcolour of the whole room is in the lower portion red and black, the plinth is sober black and adorned with floral arabesques, above, however, the walls are red, with black stripes. Beneath each vertical black stripe a picture is introduced on the plinth, generally Amazons in warlike guise, buckler and battleaxe in hand, but also Satyrs, Maenads, persons offering sacrifice, *etc.* Over these figures comes a small oblong picture, usually

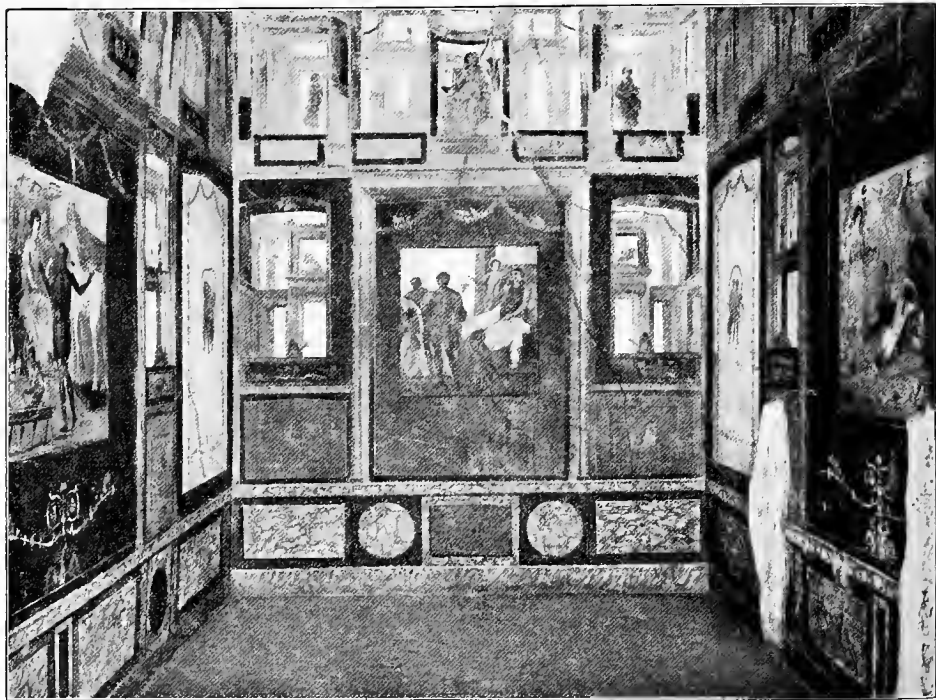


Fig. 130. Ixion's Punishment (p. 92).

Psyches gathering flowers (fig. 131), here and there, however, mythological scenes also are inserted. Three of these are preserved, first Orestes and Pylades in Tauris. To the left sits Orestes, near him is Pylades, towards them Iphigenia advances with the image of Diana, on the right king Thoas is seated on a throne. The second picture represents the triumph of Apollo over the serpent Pytho. The god has killed the snake which guarded the sanctuary at Delphi; proud of his victory he seized the lyre to sound the first paean in praise of the omnipotence of the gods, and to his own especial glory; in his honour the goddess of the place brings a bull, who is to fall as a sacrifice. The third relates presumably to the sacrifice of Iphigenia in Aulis. Before an altar, on

which fire is burning, stands a woman with bowl and chalice, from which she seems to besprinkle a hind standing in front of her. From the right of the altar a wide-striding warrior hastens up with drawn sword; a female figure wearing a wreath hurries away to the left, evidently terrified at the warrior's action. The rendering varies from others relating to the same myth, yet scarcely any other interpretation is left. That Iphigenia is not herself introduced, but only the hind, may be pronounced remarkable, though why should not the painter have hit upon this means of representing the sudden change, especially if the other pictures in the room (cf. no. 1 of this series, Orestes and Pylades in Tauris) made the relations clear?

The horizontal black bands beneath the red panels are occupied by Eroses and Psyches, who with a naturally bright earnestness and conscientiousness imitate the employments of daily life, chiefly the exercise of certain trades, so that these bands may be reckoned among the most interesting of Pompeii's pictures. Here we have in the first place the representation of a game, Eroses are busied in throwing balls at a board. Further the manufacture and sale of garlands. Here flowers are brought to the city by the gardener and his son, there others are busy with the preparation of garlands, while on the left haggling is going on about the finished garlands. Then follows the production of oil, and the ointments prepared therefrom. A race too is introduced (fig. 133); four Eroses distinguished by the four colours of the Circus drive chariots harnessed with gazelles. On this follows the representation of the goldsmith's art, further that of the fuller's work, so important for ancient cities: two Eroses tread in a vat the clothes to be cleaned, after this comes the removing of stains and the brushing, or the raising the nap of the clothes, still further on the clothes that have been cleaned are submitted to a thorough inspection by Psyches. The following picture, the festival of Vesta, representing the so-called *Vestalia* is pretty well ruined, Eroses and Psyches are reclining on the ground at a merry feast, and even the much tormented donkeys have for once some rest. The next picture too is not well preserved; on the left the vintage is represented, on the right the wine-press. On the vintage follows the triumph of Bacchus, who is of course represented by an Eros. The close of this series, so damaged unfortunately in several of its scenes, is formed by the tavern with the sale of wine (fig. 132). On the left stand a number of amphoras just as they are still often found in Pompeii leaning on the wall in a somewhat slanting position, in front of them stands mine host in an easy posture, while he offers to his customer, who carries a little stick, a bowl of wine to taste; two other Eroses are busy in drawing wine for another sample from an amphora in a horizontal position.

In the centre of the red panels flying couples are depicted, derived from

mythology; we note, however, the want of freedom in choice which the requirement as to pictures has imposed on the artist; here, as in the War against the Giants at Pergamon, the whole force, so to speak, has been mobilised. The figures preserved are those of Poseidon with an inamorata, of Apollo with Daphne, of Bacchus with Ariadne, and of Perseus with Andromeda.

In the centre of each wall there was also a large picture, these however have not survived. On the other hand the upper part of the wall above the red panels framed in black is still partly preserved; we see here again new structures rising, which were peopled by numerous figures, chiefly derived from the entourage of Bacchus.

Now it remains to describe the small space set apart for the ladies. Here too the walls are adorned with paintings which attract less attention only be-



Fig. 131. Psyches gathering Flowers (p. 94).

cause the abundance of treasures offered to our gaze in the Casa dei Vettii leaves scarcely time or inclination for the smaller works of art. The first room has a black plinth, with green shrubs and flowers as ornament, over this red panels separated by white stripes; in the centre of each panel is a fabulous creature. Here a Pegasus grazing beside a wall and the attributes of Athena is most deserving of notice. The second room has black walls with white bands, which as it were open up a view into the open air with trees &c. In the centre of each wall there was originally a large picture, now however only two are left; first the Discovery of Achilles in Scyros, where Ulysses and Diomedes by a stratagem detect Achilles disguised in woman's clothing among the daughters of Lycomedes, and induce him to take part in the expedition against Troy (fig. 134). The second picture represents Hercules and Auge.

Next to these large wall-pictures, medallions with flying female forms are placed on the side panels. It may be stated in passing that throughout the

whole mansion the medallions always prove to have been separately inserted: clearly these pieces were produced by the artists on slabs of stucco and kept in stock, so that during the preparation of a wall they had simply to be let into it. Hence we cannot be surprised if the medallions sometimes betray a style more or less at variance with the other decorations of the wall.

Such are the paintings of the house known as *Domus Vettiorum*, a house that in the number of pictures which are placed in it, and in the beauty and grace of its peristyle, excels without doubt all other houses as yet excavated. Of course we have not always to do with masters of the first rank; should we ask as to the origin of the pictures and how they had come to a little provincial town like Pompeii, several hands that had been employed upon them might easily be distinguished. Taken as a whole however the wall decora-



Fig. 132. Cupid as Host (p. 95).

tions are unique; nay with regard to individual representations, above all in the case of the frieze of Cupids in the Oecus, one can pronounce only a favourable judgement, especially when one sees how lightly and naturally, and yet with what a sure hand, and how characteristically, the pictures have been conceived and executed. If ordinary decorative painters produced such wall decoration for a small provincial town, what triumph of art must have graced the mansions of the leading men in the great cities! We have indeed a specimen of these in what is called the House of Livia on the Palatine, and in the *Domus Transtiberina*, the remains of which are exhibited in the Baths of Diocletian; these, however, are but insignificant fragments as compared with the vast mass of that which has been irretrievably lost.

Now that we have thus examined a house in its entirety we might take our departure. Yet hold! Pompeii is indeed, as said above, in contrast to Naples, the city of the Dead, yet in Pompeii there is still one spot that in a
Pompeii.



Fig. 133. A Race (p. 95).

greater degree may be designated the place of the Dead, this is the Street of Tombs in front of the Gate of Herculaneum. Almost all roads that led out of ancient cities were lined by the monuments of the dead; so too at Pompeii, where on all the roads leading out of the city, e. g. on that to Scafati, numerous burial places have been discovered, but not one of these roads can compete with the place of sepulture that lies in front of the Gate of Herculaneum. This then deserves a more thorough investigation.

This is not the proper place to describe the methods of burial prevailing among the Romans; it is sufficient here to state that in the most ancient times the dead were laid to rest in sarcophagi; examples of such a method of interment, which at Rome in particular *gentes*, or clans, was observed uninterruptedly to the latest period, e. g. among the Cornelii, are found also in Pompeii, but seem to go back to the Oscan epoch. In those times the bodies were laid in coffinlike chests of limestone, which were made up of square blocks or smaller stones, and covered with earth, after all sorts of little vases, chiefly of Nolan manufacture, had been put in with them. Examples of such a method of burial are exhibited in the small Museum at the Porta della Marina. Later, however, when Pompeii was added to the Roman Empire, cremation generally took the place of interment. For this purpose in a space specially set apart called *Ustrinum*, the funeral pile was erected, to which the form of an altar was regularly given, the height and decoration of which were naturally decided according to the rank and wealth of the deceased. Such *ustrina* were of course assigned by the city, frequently however, where space permitted and police regulations did not hinder, there were private grounds of this kind at the hereditary burying places of distinguished families. At Pompeii too

such an *ustrinum* has been supposed to exist before the Gate of Herculaneum, but wrongly, for the insufficient distance from the city would alone have absolutely prohibited the burning of corpses there. The bier with the corpse was placed on the pyre and covered with sweetsmelling unguents, incense, costly stuffs &c. and then kindled by a relative or friend with averted face. When the funeral pile was burned to the ground the ashes had to be extinguished with water or wine, the bones that were left collected, and then, after the customary lustral sacrifice had been offered, the funeral feast had to be held at the grave. The



Fig. 134. Achilles at the Court of Lycomedes (p. 96).

place required for such a feast, the *triclinium funebre*, is still remaining at Pompeii. Some days later the bones, which in the meantime had been dried in the sun, were sprinkled with milk and wine, and, after the addition of fragrant materials, placed in a sepulchral urn, that was afterwards conveyed to the tomb. The sepulchral urns were generally hermetically sealed, but often provided with holes at the top, so that on appointed days the usual libations to the dead could be poured right on to the cremated remains, in order to ensure to the deceased person the enjoyment of the sacrifices offered to him. Nay pipes have (in the case of some of the graves situated on the road leading to Scafati) been fixed in such a way as to render it possible to

convey directly to him such libations also as were dedicated to the dead man outside the tomb.

Apart from some few graves dating back to Oscan times, the monuments in front of the Gate of Herculaneum belong entirely to the Roman period (fig. 135). Immediately to the left, behind the Gate, is seen a vaulted niche, in which then was originally placed a statue, that of course of the person buried there, with an altar before it for the sacrifices; according to the inscription the grave belongs to the Augustalis M. Cerrinius Restitutus, for whose burial the



Fig. 135. The Street of Tombs by the Gate of Herculaneum (p. 100).

Decurions presented the ground. The *Augustales* formed a *collegium* consisting of freedmen dedicated to the cult of the emperors. This is the niche to which is attached the well-known legend of the sentry fabled to have remained at his post during the eruption of Vesuvius, and thereby met his death: in reality there is no question of a sentrybox nor of a sentry, for, according to the reports of the excavations, no skeleton at all was found at this point. Passing on from the grave of M. Cerrinius we come on the left to a semicircular bench which according to the inscription was erected by decree of the Decurions in honour of Aulus Veius, who had held the highest magistracies of the city. Probably his remains were interred behind the bench. His statue will have stood on the pedestal in the centre of the seat; it may be inferred from the

dignities named in the inscription as enjoyed by him that he lived not later than Augustus.

The following grave belonged to M. Porcius, whose name is mentioned in connection with the smaller Theatre and the Amphitheatre; a son or other relative may of course have borne the same name. The third monument on the left hand side again takes the form of a semicircular seat, it marks the spot where the priestess Mamia was buried (behind the seat). We need not dwell on the pleasing thoughts aroused in the beholder when he recognises



Fig. 136. Continuation of the Street of Tombs (p. 103).

that the monument here assumes a form specially useful to the living, and affording rest to the wearied wanderer. Behind Mamia's seat a large sepulchral building is preserved, in the chamber of which niches for the urns containing ashes are to be seen (fig. 137). As is proved by several inscriptions, the tomb belonged to the distinguished Pompeian family of the Istacidii. After this comes a now closed street, which according to an inscription seems to have led to the bathing establishment of M. Crassus Frugi. This included, as we know from other sources, a medicinal spring rising out of the sea. That the sea came up nearer Pompeii than is now the case has already been stated. Here the buryingplaces on the left cease for some distance, and there follows a villa site, now once more covered with ashes *etc.*, in which, without sufficient ground,

people have sought to recognise a villa of Cicero (who is known to have possessed a villa at Pompeii). Let us therefore retrace our steps to the Gate, to examine the graves placed on the righthandside.

Here first meets us a large altar-shaped grave without inscription in the chamber of which, when opened a few years ago, two clay vessels were found enclosed for better preservation in leaden covers, which contained the remains of bones covered with a cloth, together with a coin of the time of Augustus. Coins are frequently found placed with the remains. Although originally the



Fig. 137. Interior of a Grave (p. 101).



Fig. 139. Herm-cippus (p. 104).



Fig. 138 Vessel of blue Glass (p. 103).

idea of such parting gifts was that the property left was thereby purchased from the deceased, the earnest money as it were being handed to him to prevent his return, yet gradually the belief became universal that passage money was handed to the dead man for Charon, whose boat was to carry him to the Underworld. As long as the dead body was buried in the earth, it was the custom to lay the coin in the mouth; when burning came into vogue in place of burial, it was quite natural that the coin should still be added to the remains. The second tomb on the right was erected to the Aedile M. Terentius Felix Major, by his widow Flavia Sabina, after the city had granted not only the

site, but also a contribution of 2000 sesterces (about 21 pounds). The remains of M. Terentius were discovered under the table on the left, in a glass vessel, doubly protected by being placed in a terracotta urn and wrapped in lead. Of the graves that follow, number 6 deserves special notice, the Grave of the Garlands, so called from the ornament affixed on one side. The structure is solid; nevertheless there will be found in all probability a sepulchral chamber underneath, but as yet no search for it has been made. The grave no. 8 is famous for the discovery of the blue glass vessel (fig. 138) now in Naples, representing the vintage in white relief on a blue ground. To the cheerful sound of flutes and the syrinx, a Genius carries grape clusters to a vessel, in which another treads them down, as he merrily swings the thyrsus, while on the other side the gathering of grapes and the enjoyment of wine are brought to view. Most charming however is the network of twining tendrils that form a web around the whole vase. Then comes a semicircular niche, as to which it

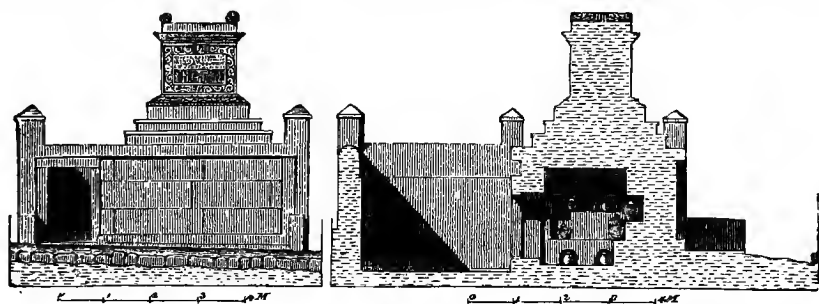


Fig. 140. Sepulchral Monument of Naevoleia Tyche (p. 105).

is doubtful whether it has actually served for a funeral monument. It was certainly erected for this purpose, but since the space for the inscription in the pediment has remained unfilled, it seems as though the purpose for which it was originally intended had not been carried out.

At this point the graves come to an end on the right side also, and there appear two villas bordering on the road, which have profited by their favourable position through the construction of shops and taverns for those passing along the street. From the mosaic fountain there to be seen come the four pillars covered with mosaic, that have been taken to the Naples Museum; they supported a pavilion in front of the fountain. On the other hand the tombs soon begin again on the left (fig. 136); in the first place one which passes for an unfinished structure, because its upper portion is not completely preserved; here is a gravestone the peculiar shape of which is found outside Pompeii only at Sorrento, a stone formed in imitation of a bust, on the back of which plaits of hair hang down; on the smooth surface in front it bears the inscription. — *Funoni Tyches Juliae Augustae vener.* While the Genius is the protecting spirit

of the man, the Juno takes this place in the case of women; the Tyche whose remains are buried here was probably a favourite slave of Julia Augusta, i. e. of Livia, but the meaning of *vener* is at least doubtful (fig. 139).

One of the most important monuments is the next one, belonging to Umbrius Scaurus, erected by his father, when the Town Council had granted the site and 2000 sesterces. The chief interest of this monument consists in the stucco reliefs with which the front walls and the steps of the altar are adorned, and which represent scenes from the Amphitheatre, gladiatorial combats and



Fig. 141. Villa of Diomedes (p. 105).

wildbeast hunts. The deceased had once given these spectacles to his native city, so that the father could bethink himself of preserving the remembrance of this liberality by the ornamentation of the monument. Next comes the so-called Round Tomb, which in the interior has a peculiarly vaulted chamber with three niches, in the bottom of which the urns are fixed in masonry and closed with covers, just as in the Roman *columbaria*. Further on the grave of the Augustal, Calventius Quietus, demands our special notice, on whom on account of his munificence the Town Council had conferred the honour of the *bisellium*, i. e. had given him the right to sit on a special seat in the Theatre among the Town Councillors. The *bisellium* is depicted on the monument.

Particularly striking, however, through its ornaments executed in relief, is the tomb of Naevoleia Tyche, which she, according to the inscription, erected to herself and C. Munatius Faustus, to whom also the Town Council had granted the honour of the *bisellium* (fig. 140). Over the inscription is represented the portrait of the foundress, and underneath a sacrifice to the dead, while the flanks of the altar show on one side the *bisellium* granted to Munatius, on the other side a ship, the sails of which are reefed. By this no doubt allusion is made to the end of life. In the gravechamber were found, with other more simple vases of terracotta, three vases of glass, which were enclosed in a lead wrapping, and in which the contents were preserved intact; they contained the burnt bones in a fluid made up of water, wine, and oil mixed together.

After this comes the *triclinium funebre* mentioned before, a place in which the funeral feasts were usually held. The triclinium is in its general features not different from those occurring in private houses, one sees three couches of masonry (with the higher end inwards) round a table on which the food was placed. With this ends the series of tombs on the left hand.

On the righthand our special attention is claimed by the tomb with the marble door. The interior of the tomb was occupied by various urns of ashes, yet the exterior was still incomplete, the coating with squared stones originally contemplated is not entirely executed. Here a street turns off to the right, in which the Oscan graves previously mentioned were discovered. Of the tombs on the rising ground between the two streets that of M. Arrius Diomedes should be mentioned, which he erected to his former lady Arria, himself, and his family. Not as though this were distinguished above others, but because the Villa lying opposite the tombs has been designated as that of Diomedes. This Villa of Diomedes requires more careful consideration before we quit Pompeii (fig. 141).

By a slope rising from the Street of Tombs we reach the door, which, corresponding to the precepts of Vitruvius for villas, leads straight into the peristyle. Among the chambers accessible from this are first, on the side of



Fig. 142. Urania (p. 89).

the street, the bathrooms; here we distinguish the *piscina*, that is the basin for the cold bath; further the *tepidarium*, the air of which was warmed by an opening from the *caldarium*, and which, on the garden side, was closed by a window with four thick panes of glass; then the *caldarium*, the room for the sweating-bath, the floor and walls of which were arranged for conducting the heat in the way we have seen in the Public Baths. Warm air and hot water were supplied from the kitchen close at hand. Still more interesting is a sleeping-apartment, also reached from the peristyle, in front of which is a room for the *cubicularis*, the valet. The sleeping-apartment itself is built out into the garden in a semicircle, here are placed three large windows which supplied light and air, but could be quite closed by shutters according to requirement. That even there fresh air should not be wanting was provided for by a small quadrangular opening placed above. At the back is seen the alcove for the bed, which was cut off by a curtain; the rings for this were found when the excavation took place; close by we observe a hollow in the masonry, presumably a sort of wash-hand basin.

Below these parts of the establishment, and approached by stairs, and having a separate communication with the sloping street, lies, a series of domestic offices, slaves' rooms *etc.*, of which nothing need be said. Then we pass into the garden, a large pleasure-ground surrounded by a colonnade, and with a large basin and fountain in the centre, and an open portico supported by six columns. At the further end of the colonnade lay a small room, from which, as from the middle of the portico, a door led into the open air; here at the time of the excavation were found two skeletons, those as it is supposed of the master of the house and his servant; the former had a goldring on his finger and a large key in his hand, and near him lay ten gold and eighty-eight silver coins. Both then had striven to reach the open air, but had perished in doing so. Still more terrible was the fate of his family and dependants; eighteen adults and two children had fled for refuge to the large room under the colonnade, marked as a wine-cellar by the numerous amphorae leaning against the walls, to which light and air were admitted from the courtyard through small windows; all perished miserably when the masses of pumice-stone had cut off their escape. The ashes pressing in had enveloped them and faithfully preserved their forms; unfortunately at the time when this villa was excavated the process of taking plastercasts had not yet been invented, and so the moulds thus formed were destroyed; it has been possible to preserve only one portion, the impression of the neck, shoulders, and breast of a young girl, to judge by the impression faultlessly beautiful, and wearing a dress of the finest material. This mould is exhibited in the Museo Nazionale at Naples.

We now come to the end of our story. The romantic histories that have

been recounted as to the destruction of Pompeii, the sentinel who refused to desert his post, and thus met his death, the closely embracing pair of youthful lovers overwhelmed in the street leading from the Theatre to the Forum, the men said to have been surprised by the eruption of Vesuvius in the midst of the funeral feast at the *Triclinium funebre* in the Street of Tombs — all this and whatever else the ever' active imagination has invented to depict the fate of the city with all possible horror, are thrown deep into the shade by the reality which the excavations reveal; we cannot depict to ourselves darkly enough the scenes enacted in Pompeii on the 24th of August in the year 79. And yet posterity has every reason to thank the chance that throughout so many centuries has preserved for us an ancient Roman city almost untouched. One cannot shut out from oneself the thought that the eruption of Vesuvius in its ultimate results has brought only a blessing, inasmuch as it has given us the opportunity of casting a glance across so many centuries, right into the actual condition and circumstances of an ancient city. There is indeed a whole series of cities of far greater size and importance which have existed uninterruptedly from the earliest times to the present day, but the constant changes necessitated by the requirements and habits of later generations have so altered their condition that the traces of antiquity can be followed out only with the greatest toil. At Pompeii the case is very different, there the ashes from Vesuvius have preserved the city as a whole, just as the Pompeians left it on the occasion of the eruption; there streets and squares, temples and houses speak a language which cannot fail to be understood by every one who has any power of grasping the conception of antiquity. How vastly our knowledge of the ancient world must be advanced by such immediate inspection of actual remains requires no further elucidation. Let then the saying be once more repeated "Vedi Napoli e Pompei", and, with a slight alteration of the well-known saying as to Capri, "Non lasciar Napoli senza aver visto Pompei".



Fig. 143. Bronze Bowl (p. 68).

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The asterisks before the numerals refer to the illustrations. W. = Wallpainting.

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